

Salt Lake Under Ground

magazine

Feb 2002
Issue #158
Volume 13

13th year
Antiversary
Issue

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going on

in Town

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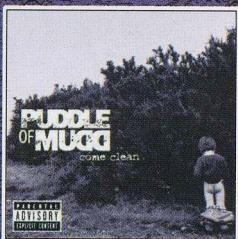




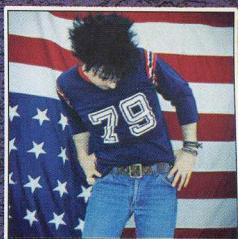
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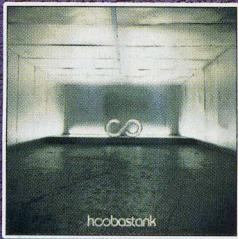
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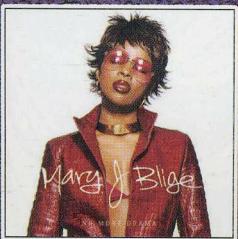
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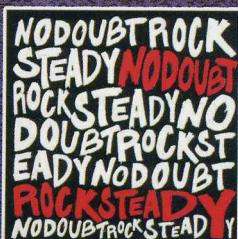
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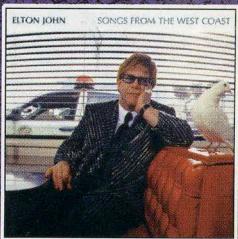
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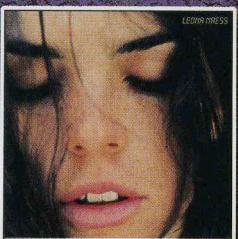
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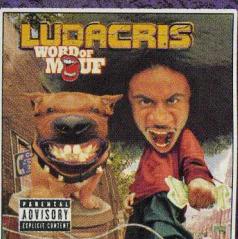
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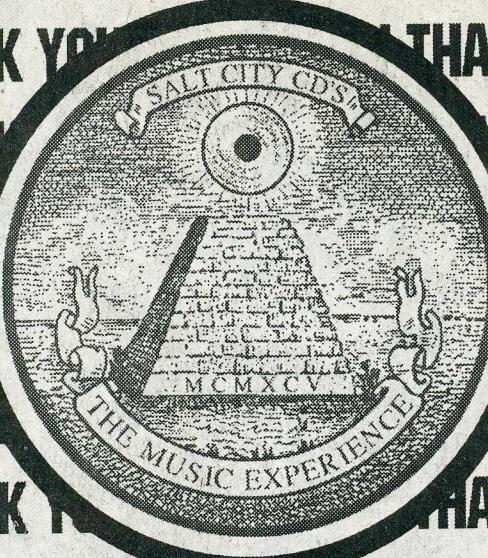
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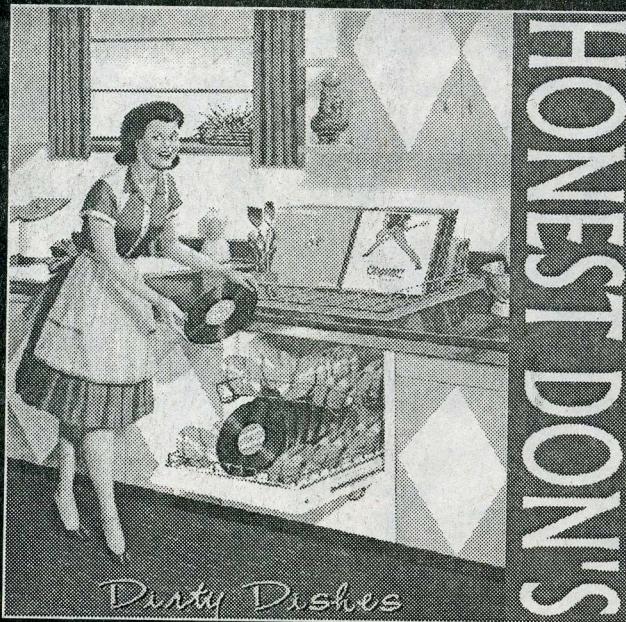
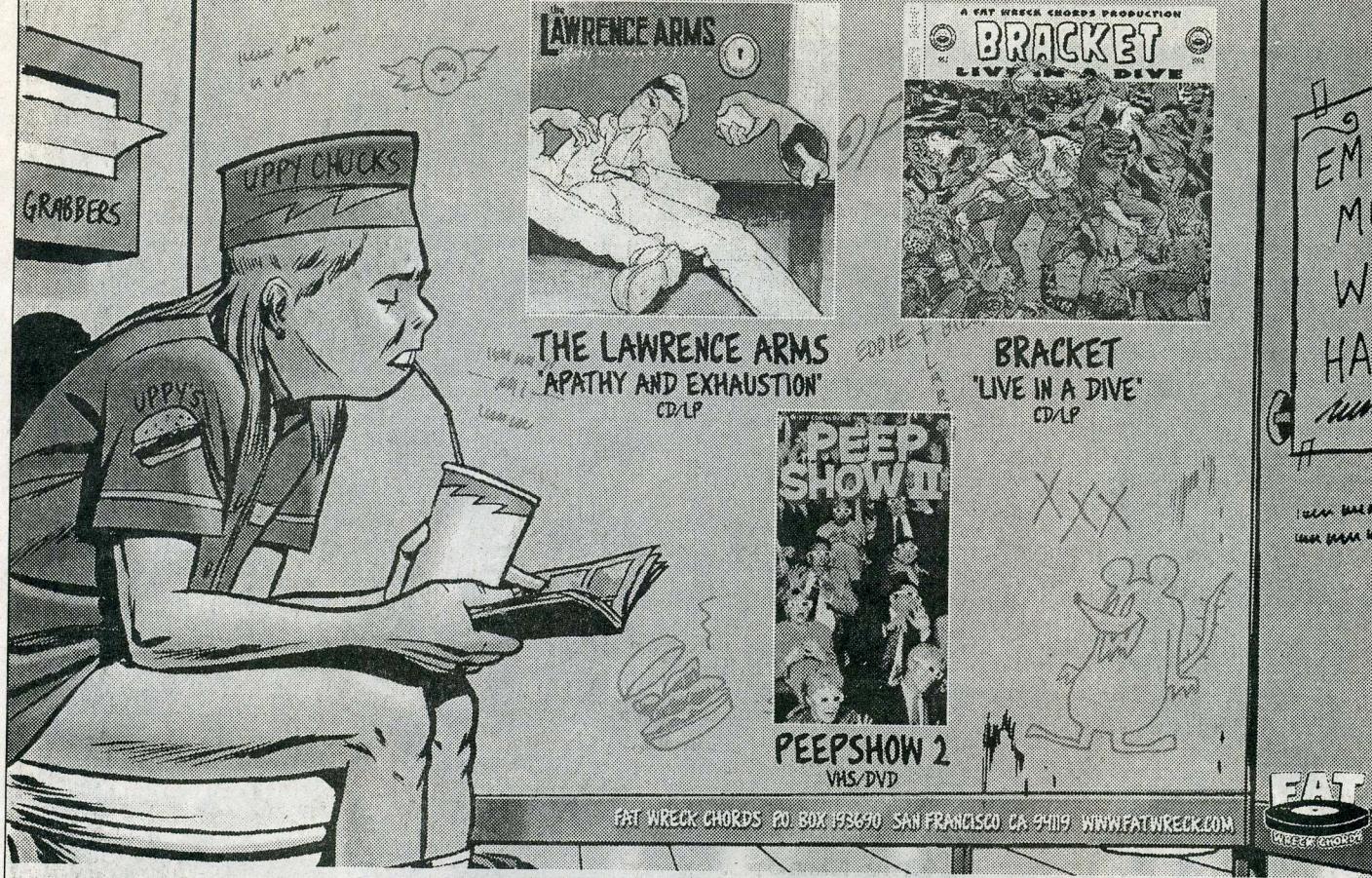
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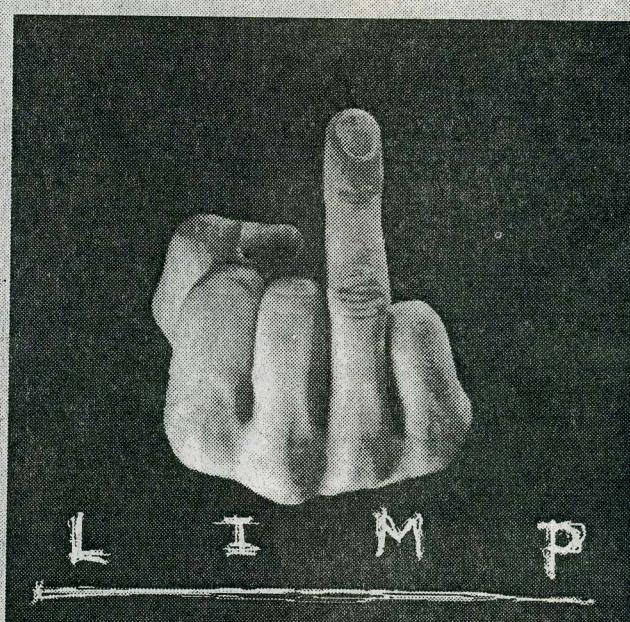
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Editor - Angela H. Brown

Associate Editor - Stakerized!

Managing Editor - Steve Goldsmith

Cover Design - Brock Anderson

Graphic Design - Matt Hill

Ad Design - 1:Amy:7

Web Design - Patrick Kendall

Ad Sales Team - Patrick Carter, Stacey Adams,

Ben Clark, Mark Scheering, Josh Scheuerman

Copy Editor - Goldie

Photographers - Josh Scheuerman, Nick Kenworthy,

Brent Porter, Dan Gorder

SLUG Queen - Jenn Buchanan

SLUG Princess - Netty Marshall

Distribution - Josh Scheuerman, Gared Moses,

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Intern - Nate

Office Coordinators - Marcus Pires, David Wilson

Trashy Journalists - JD Zeigler, J. Cameron, Kevlar 7, Nicolas Fox, Jane Dope, George St. John, John Forgach, Junkyard Joints, Simon, Gregg Sperry, Ryan Michael Painter, Shame Shady, Echo, Stakerized, Mark Scheering, Steve Goldsmith, Ricky Stink, Davey Parish, Mariah Mann, William Athey, Walter, Terrence D.H., Josh Scheuerman, Randy Harward, Gared Moses

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(of Big Cottonwood)

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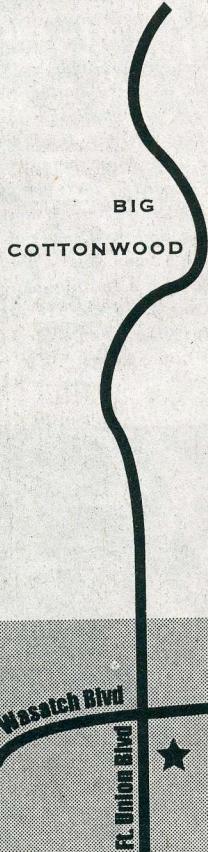
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DEAR DICKHEADS



Drawing by F Booth

Dickheads

What a crock of shit. I can't fucking believe MRR would pull an ad like that. Looking back at previous issues (post Tim Yo's death) I found at least four ads with American flags, soldiers, bombs, etc. I have to guess that pulling the ad is in response to the 9/11 events, but I'm not on the staff to say for sure. TKO is a great label and there are a lot of ties between these two punk outfits, maybe Shane White of the Loose Lips will stop writing reviews and maybe I'll just stop reading it if any more shit like this goes on. (I hope SLUG is a double issue to compensate)

-Ken
Flagrant Fowl

Well Ken, just for your letter we are making this issue double just for you! We here at SLUG feel we do too much for ourselves and not enough for our readers, so this month things are going to change. First, since you requested a double issue, you got it. Second, for the rest of our readers, we are having a party just for you! It will be held at Club X-scape on February 3. Look for next month's special when we will give out free home meth lab instructions to a few lucky readers!

SLUG,

Hey. I'm on crack 24 hours a day. I hustled up some stamps for your

zine. That's a great feat for a crack friend. I'm proud of myself. Anyways, I'm going to Prison in California. I used to live in Provo. Hated it. Kava is good though. Anyways, this convict needs something to read or someone to write me. I have no friends. If your female, do you got a boyfriend?

Anyways help a punk rocker out. Much Love,

-Cameron

I'm curious to know if you are going to prison for your crack addiction. If you happen to be, I feel sorry for you. If not then you probably deserve it. Do crackheads have girlfriends? Are crackheads capable of having girlfriends? One might think it is hard to hold a relationship with your mouth placed firm around your dealers' dingdong. Needless to say you should have no problem making friends in the pen. On another note, punk rockers are supposed to be junkies, not crack fiends. If you want us to send you some mags, you gonna have to earn it. First you have to send us a letter on how to do jailhouse tattoos, and we'll send you an issue. Second, I wanna know how to make shank from a toothbrush, and we'll send another issue. If you're not dead or in the hole by then, we will discuss future trades.

SLUG-

Saw you're review in MRR, been wondering your address for quite some time now. I grew up in the Salt Lake City scene and miss my freedom to go to gigs and do zine & tape distro's out there. I do my best to support the scene from here by drawing for zines & writing articles, occasionally I'll be fortunate enough to get to draw a cover for a record but that's hit & miss. Point being, that I live and breathe and thrive on punk rock, even in here. I remember the first few issues of SLUG. Since then it's become quite a solid zine and rightly so. Y'all are doing things proper. I think the last letter I wrote was years ago and I was ragging about some specific CD review. Just stupid shit not worth sweating. This time I'm writing & giving my props! Take it to heart cuz it's deserved!

I don't have stamps I can send our envelopes are pre-stamped. I'd like to hook up with a copy of the zine. I can draw some shit if that's cool or send some money if you let me know who to send it to. Hope to hear from you. A/E Solidarity

-Adam Bruce

Adam Bruce #25024
P.O. Box 250
Draper, UT 84020

Prison must be getting pretty fucking boring these days. This is the second letter we have gotten this month

from a convict. How do you live and breath punk rock in the joint? Do they let you wear a Mohawk and bondage belts? I know that if you were in Emerald City (OZ) you could hang out with the dudes from Biohazard and Kiss. Understanding that the show is just like real prison life, I'm curious to know what famous rock stars you conspire with to sell tits and plot murders with. Let us in on some prison gossip and we will send you some issues and a carton of cigarettes, maybe.

Dear Dickfaces,

I've been a fan of your little publication for many years. I'd say about 6. I worshipped it all through high school, took copies with me on my mission to show people what the SLC scene was like, and I still find myself picking it up every month to see what's new and get pissed about the way kevlar reviews punk albums. Anyway, I work at Park City Mountain Resort as a lift operator. For the last few years I'd grab a copy of SLUG from Max Snowboards or that board shop under Town lift, and take it up to what ever shack I was working. It would give me a couple of days worth of entertainment, then I'd leave it in the shack for some other lift. By the end of the season I figure I'd left a copy of SLUG in pretty much every lift shack on the mountain. I thought it was pretty cool that this year I started noticing copies of your rag lying around that I hadn't brought up the hill. I'll flip through and find comments written in the margins, mustaches and tits drawn on Terrance DH, and mysterious discoloration splotches on the pages with pics of your Slug Queen. I just wanted to congratulate you guys on being the official zine of Park City Mountain Resort. Well, it's lift operators anyway. Keep up the good work. The December issue was killer. I just grabbed the January issue today. Fu Manchu? See ya at Localized..

-Eddie Confused

Wow, you took SLUG with you on your mission with you and incorporated it into your teachings? Is that

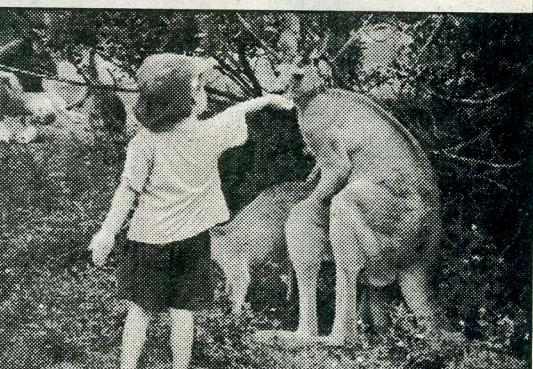
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a good thing or a bad thing? On one hand, it would be good because you would be spreading the SLUG message all over the globe and enlightening the heathens of our proper holy ways. On the other hand, there aren't many things that are more annoying than a wake-up knock on your door by some dumbass missionary with a shit-faced grin trying to sell you the word of Jesus or Allah or Jehovah or whatever might be the faith of the week, and if you're shoving a copy of SLUG in the face of some sleepy non-believer along with your Bible you're just associating us with a bunch of assholes. Granted we're usually associated with assholes anyway, they're usually drunk assholes that buy us drinks at shows, so they're forgiven. You, my friend, are not. Next time I'm on my way up to the top of the slopes and the lift "mysteriously" breaks down and strands me, I'll know why.

howdy sluggers, herewith are some corrections in regard to the Four of Our Own article: Karl Alvarez never played bass for S.O.C. We (Pravda) were playing a three day gig in Boise and were staying at their house. (a sidenote: S.O.C. basically morphed into Treepeople which morphed into Built To Spill). While sitting around one afternoon Billy Stevenson called to try and snag S.O.C.'s bass player. He declined, but Karl literally jumped at the opportunity and after a

brief "interview", played his bass over the phone for Bill. (Descendents drummer/leader for those of you just tuning in) and got the gig. We played one more show (a festival fiasco) on an early Sunday morning(!) for 3 or 4 passed out drunken Native Americans and thousands of horseflies in a field of shit at the Murray Fairgrounds after which Karl jetted to L.A. Also the Stephen that Karl played Lil' Shop o'Horrors with and was in Idaho with was Stephen Fletcher (moi), not Stephen Egerton. Also from what I remember, Jeremy Chatelain never played in Myrrh and Pat Young never went to New York to play in Handsome. (though he is handsome). Finally, here is some mo' (no pun intended) Sleek City rock trivia: David LaFlamme and his sister Linda of the 60's San Francisco band It's A Beautiful Day

("White Bird" is their most well known song) went to Skyline High School; a member of the Strawberry Alarm Clock (of "Incense and Peppermints" fame) was reportedly from Salt Lake. Peter Yanowitz (we were in "HOWL" together) played for the Wallflowers on their first record and then joined 10,000 Maniacs. He is now with Natalie Merchant. There's more but I've rambled on enough. But I must mention (and this definitely a dubious distinction in my opinion) that in "The Decline of Western Civilization, Part Two: The Metal Years" a Penelope

Sheeris documentary, Salt Lake City was said to have the best groupies. A reflection on our local culture? Oh yeah. Can't get enuf of those bad boys bad boys.

Love n' stuff.

-Stevie V.

Thanks for the corrections. We, of course, already knew all of this information, but usually make it a point to be somewhat inaccurate in our news and articles. It seems to generate a steady flow of letters from washed up historians that remember everything that happened in the last twenty years to mix in with our usual letters from convicts and people from both sides of the "Punk is/Isn't Dead" argument. These are the people you'll find in the back of clubs during shows commenting that, "The scene just ain't what it used to be." Salt Lake does have some of the best groupies in the country. They are usually high brow and attractive (i.e. rich enough to afford boob jobs), as are many women in this city, and rebel against the oppressive theocratic society by giving musicians really good head. This issue is our first double issue, so we have included even more fuck-ups than usual. If you can find them, let us know. Happy hunting!

JACK



ASS

OF THE MONTH

Top 10 ways to become Jack Ass Of The Month

1. Ask for anything that you can think of that we don't have. And say it in an astonished voice, like "You don't have the first Meat Shits record!!!!"
2. Tell us how small the store is. "Downsized, Huh?"
3. Ask for anything that you can think of that is out of print. "Where the hell are all your (fill in blank with anything that is out of print) CDs?"
4. Come in fresh from the mall and tell us how you just spent all of your money there. Therefore you won't be spending any here.
5. Ask us to order shit, and never come in and pick it up when we get it. Usually asking for a deposit will weed these jackasses out. "Oh, I'm broke right now." So you're telling me even if we did have it in, you couldn't buy it anyway?
6. Come in and ask for free stuff, without purchasing anything. "Got any freebies?"
7. Come in and talk about how cool some other record store is. "There is this store in Buttfuck Washington that is 4 times as big as this store, and they have everything."
8. Ask for a deal. "If I buy 3 stickers will you give me a deal?" "Can I get this Cross patch for .87 cents?"
9. Talk shit about stuff that we have for sale... "The Queers?"... where the hell are your Grim Reaper CDs?"
10. And the #1 way to become Jack Ass Of The Month is doing two or more of the above on any one visit to The Heavy Metal Shop.

A LETTER FROM THE EDITOR...

Welcome to our first double-sized edition of SLUG Mag, the beginning of our 13th year in the 'zine business. We couldn't have done it without you-our readers! Thanks for picking us up each month and sending us those opinionated, dumb-ass letters.

SLUG became the voice of this SLC movement- filling its pages with local band interviews, club reports, skateboarding, concert previews, politics, and general lowbrow humor. Indie retailers favored SLUG because it was an affordable way to advertise.

Salt Lake City's conservative label only charged the underground with more energy to reciprocate in the other direction, building a scene with its own rules and terms.

By questioning Utah culture, SLUG became a guide for youngsters to find out what was really going on in town. Suburban kids became thirsty for it, causing SLUG to grow in pages and circulation, strengthening the local network. A feeling of totality forged between local bands, autonomous businesses, skate/snow punks, and any person who chose to deviate from mainstream society. SLUG assembled these individuals together through one main focus- music.

In 2002, SLUG continues to provoke thousands of Utahns to think differently each month. We challenge you to support local music, independent business owners, and the punks that break alternative sports into mainstream media.

In this issue you will find a FREE listing of local bands, an index of independent businesses that support SLUG, and select profiles of local athletes that have changed snowboarding from a rebel sport into an Olympic event.

To all of our advertisers... Thank you for your continued support in keeping alternative, independent media alive and well in Utah.

[Handwritten signature]
1/27/02

BROUGHT TO YOU BY 

Last month's Localized with the Red Bennies, Erosion, and Violet Run was fantastic. What did we learn boys and girls? That SLUG gigs are fun, loud, and full of very beautiful people. Thank's to Max for filling these pages while I played. This month we take our first of 2 breaks for the year from the Localized format to bring you something extra special—the SLUG Anniversary and Readers Appreciation Bash! This year again hosted by Shannon Branson we will be featuring

the Kill with

SLUG MAGAZINE

PRESENTS

SLUG: Talking with Bill Frost, he looks at the

LOCALIZED

by Mark Scheering

Shimmy She
W o b b l e ,
E n d l e s s

Struggle, and Form of Rocket.

By the way kids, THIS SHOW IS ALL AGES AND FREE! No need to save your lunch money unless you go upstairs to get ploughed.

Form of Rocket will scream in your face. Form of Rocket will grab you and throw you down, stomp on you and you will love it. They triumphantly scream that new rock is here and you will listen. They will do anything to entertain. They will change up the forms of rock so you will have to pay attention. They play hard so you can't avoid them. Form of Rocket is simple, not so subtle and awesome to behold.

Curtis: guitar, vox; **Ben:** bass, vox; **Peter:** guitar, vox; **Tyler:** drums

Hi Mom!

www.Formofrocket.com

SLUG: What do you do that takes you to New York?

Tyler: I'm working for my Uncle. I rebuild and refurbish generators for power plants. We're rebuilding the generators that powered the World Trade Center.

SLUG: They needed someone who could fix huge power generators—that could come in handy. I know you have 50' cords so you can just go out into the audience and sing directly into their faces but you're mostly an instrumental band. Do you leave much open for improvisation?

Curtis: The music we play is actually pretty fucking mathy—counting 7 measures then 6 and stuff like that. A lot of it came down to we just couldn't find a singer we liked.

Ben: There may come a time when we morph into us becoming actual vocalists; for the time being we do some vocals but we haven't found it to work yet.

Curtis: The bottom line is we just want audience interaction. We want the kids in the crowd to just be like, "What the fuck is going on? Who is this guy?" We want to grab these kids and drool all

over them...

Peter: I know a lot of people think it's kind of contrived for us, but a lot of it, especially vocally, is very sporadic; kind of off the top of our heads.

Curtis: A lot of times it's not even words, it's just "eeewww-urraahhhugggh."

Tyler: A lot of bands now a days have vocals and they don't really know why. They feel like they have them because the just need them. Not every band, but the musicians seem to discount themselves a little bit. Maybe they should let the music speak for itself. Sometimes music is so good and the vocals just slaughter it.

Bobby: A U.S. tour every summer. Every year it gets better.

SLUG: For a long time punk floundered. However you're doing it like—say, the Exploited are still doing it. Is it being "kept alive" by small groups of people or is the U.S. scene somehow changing?

Jesse: Every year there's a H.I.T.S. Festival (Holiday In The Sun).

Bobby: We're playing that this year too.

Jesse: They have them in different cities every year. There's one in the U.K., one in Europe, and they started having them in America. With those types of festivals, it's building up punk a lot.

SLUG: The old school punk or that **Green Day** crap?

Bobby: Like the 80s U.K. bands. They had one in San Francisco a few months back and we all went up to that and there were thousands of people there.

Jesse: San Francisco was completely over run. Everywhere you'd go you saw punk rockers—old and new. Even the bands that played were a good mix—all the old boys were playing and then some new stuff.

SLUG: How many CDs have you put out?

Endless Struggle



PHOTO: BRENT PORTER

instrumental as a lost art. Although, it does seem that a few local bands are coming around to it.

Curtis: Well Tyler played with **Furious Fire**, so he's very familiar with it.

Tyler: This isn't as improv as with **Furious Fire** and there's more rock with **Form of Rocket**.

SLUG: So your stuff is more structured then?

Ben: Oh, it's structured as HELL!

Curtis: It's like there was a chariot pulled by, I don't know, tigers or pumas or something and Ben and a naked woman are in the chariot and Ben's got the reins.

Tyler: What?

SLUG: Where do the rest of you fit in the chariot?

Tyler: Where's my naked lady?

Curtis: You are the naked lady.

Tyler: I'm the naked lady? Have you seen me with my shirt off lately? I'd be holding down the chariot!



Form of Rocket

PHOTO: BRENT PORTER

Endless Struggle is true to form, aggressive punk. Thus the lesson ends. There is no need to study other examples or forms to broaden your punk world. **Endless Struggle** is the middle finger in the ass of the world we think we're comfortable in. They come to rock and won't stop until they see heads moving and bodies dropping.

Troy: drums; **Bobby:** vox; **Spense:** bass; **Magoo:** guitar; **Jesse:** guitar strugglepunkx.com

SLUG: Obviously you guys live the lifestyle and the music. You make a lot of sacrifices?

Bobby: Oh yeah, we sacrifice our jobs every time we tour. Half the time we have to start all over when we come back. I never get paid vacation.

Spense: And the jobs we get are shitty.

SLUG: Do you tour often?

Ramones, **Sex Pistols**, **the Clash**, **Black Flag**, **Fear**. As you see today's punk across the country, is it changing in any way?

Magoo: It pretty much stays the same. All the music you had back then is the same as now with a different generation of people doing it. You got your oi music, your straight up punk bands, your heavier crusty bands, poppy, political.

SLUG: Is there anything inspired by punk you wish wasn't?

Bobby: I really don't buy into this idea if you're a punk rocker you have to be a scumbag, stinky, and always begging for change.

Jesse: You go out on tour and you put all this money and time and effort into it.

Bobby: -and then everyone wants everything fucking free from you.

Magoo: They show up drunk and pissed but they don't have 5 bucks to get into the show because they already spent all their money on beer.

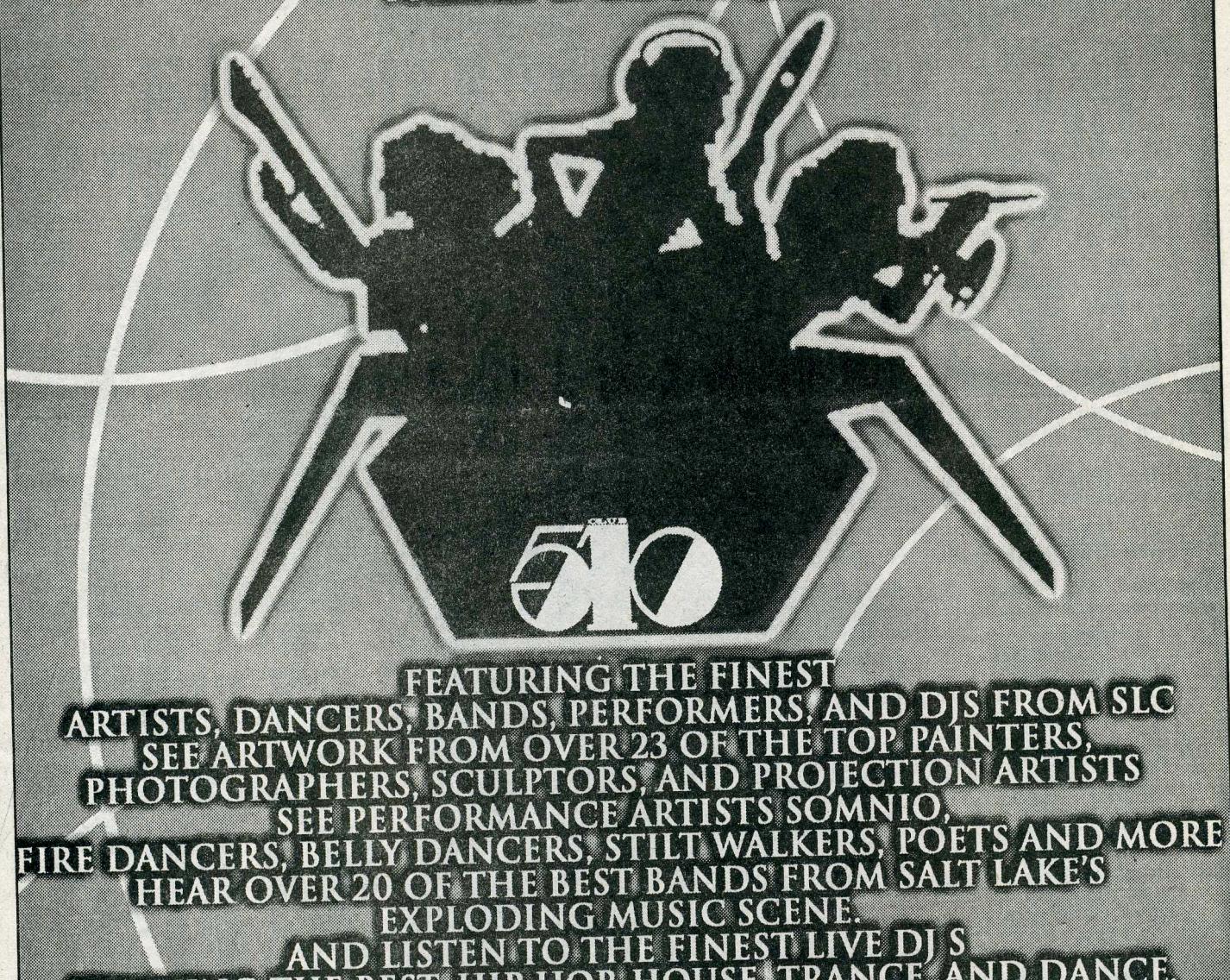
Jesse: But to expect to get everything for free just because "You know what? I'm going to throw away my whole life; I'm gonna ride trains the rest of my life; and I'm gonna expect, because this is a punk band, I'm gonna get into this show for free."

continued on page 13

DEREK E DYER PRESENTS
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to the
next city.

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cent hot dogs, I
had to live on those.

SLUG: Actually this
show is free...

On the inside of the Othar Turner & the Rising Star Fife & Drum Band CD *Everybody Hollerin' Goat*, Othar Turner proudly proclaims: "Heap see, but mighty few know." Shimmy She Wobble unintentionally takes this as their mantra. Drums, big loud drums, thundering and throbbing out beats keep the attention of the audience while the band's leader George, growls out strangely familiar songs and plays A FIFE! Not what you would think you would find in the Salt Lake Underground, but Shimmy She Wobble is sure one hell of a good time.

George: vox, fife, drum; Leif: drum set, vox; Rick: snare; Sri: bass drum, vox; Abram: drum; Penny: tamborine

SLUG: So Leif showed me this Othar Turner CD and I noticed that the first song is Shimmy She Wobble. You've been stealing?

George: We're paying tribute. If you listen to that the beats aren't really the same. We don't sit down and play it the same. We just sort of do it.

SLUG: You've heaped much praise for this band from a lot of people. Was this something one day you just decided to do? Let's form a drum and fife band?

George: I got this giant kick drum, and Leif got one that was even bigger than I had. Then Sri got one too, and so we were just like, let's have a drum and fife band.

SLUG: So is it all just covers?

George: What we wanted was to play the old spirituals, black church music pre-gospel. Spirituals are kind of like folk music. The drum and fife form, is what they call ancient marshal music—military music. The fife and drum is like the American white person form. It kind of got big during the revolutionary war. So the fife and drum music is a remnant from white music. Somehow these people in Mississippi started doing it, I don't know how it happened. They started making these cane fife's. Mostly it's just instrumental, so I do a lot more singing than what is usually played.

SLUG: You're definitely doing something different with the Vexations and stuff when everyone else is doing rock.

George: I suck at rock, so I'm just playing stuff I grew up with, you know?

SLUG: You grew up on pirate songs?

George: I grew up near the ocean, I always loved the ocean. All my stuff back in Virginia have

ocean stuff like boats and ships on my curtains, I just liked boats and stuff.

SLUG: Your music seems to lend itself well to

LOCALIZED

Shimmy She Wobble



PHOTO: NICK KENWORTHY

drunks, because they seem kind of like drinking songs.

George: Yeah, they are like drinking songs.

SLUG: So is this the last Shimmy She Wobble show ever?

George: Kind of, I mean with Rick moving, yeah probably.

SLUG: After all, Rick was the Muncie, Indiana regional snare drum champion of 1975. George said you're the backbone of the band.

Leif: It took a little getting used to but it works, most of the time. I try to keep the heavy thunder going because I suck at the snare drum rudiments. Rick does all that. It's weird

playing with so many drummers and trying to keep it all together. If you get locked into a pattern sometimes it comes off really well, sometimes it can be really shitty. Some show work really well and some don't. Last year's Reader Appreciation Bash went really well I thought. People didn't know whether to shit or go blind. When we started playing people we like "what the hell was that?"

SLUG: Well yeah, definitely with you guys and the Elvis impersonator.

Leif: Plus when Shannon came up there during "Who Do You Love," we had never done that before. We just did that on the spot and Sri got so excited he hit Shannon in the nuts with a mallet.

The Kill has been within these pages before. I believe those words I wrote in July were all understatement. The Kill is one of the most energy filled and intense shows you will see. Hard, aggressive rock fueled by liquid anger and insane heat blows through your head and pound your brain into hamburger. The Kill will grab hold and skewer you through the back side, while you plead for more. Get ready to rock kidneys...

Jason Knott: vox; Josh Asher: guitar; Levi Lebo: guitar; Jake Depolite: bass; Dan Whitesides: drums.

SLUG: When last we spoke you were working on a CD.

Levi: It's done and should go to masters this week.

Dan: It'll be out at the end of February or March.

SLUG: The Localized show you guys played was

really a bummer, with the sound and the club falling apart. I think this will be a good show-

case for the Kill.

Dan: We're really excited. Jason has pneumonia and we've had to cancel a bunch of shows.

Levi:

He's taking antibiotics so he should be good.

SLUG: Touring?

Levi: Tentative. We're waiting for our CD to come out before we make any plans. People don't give a shit about booking your band if you don't have something substantial to offer.

SLUG: I liked your demo.

Dan: The 2 song or the 4 song?

SLUG: 4 song.

Dan: We had a 2 song that we were selling for a while. I thought that it was pretty good for where we were at.

Levi: The new one is more representative of where we're at right now. The vocals were changed quite a bit—more singing, less screaming.

SLUG: The New Year's Eve show was awesome.

Dan: That's the thing, what we're putting out is older stuff—the first 6 songs we ever wrote. What you heard was mostly new stuff.

Levi: The newer stuff, being written with one guitar player, it's more intelligible. It's just a teeny bit more experimental, not experimental in the ambient sense, just broadening our horizons, I guess.



The Kill

bands are locked in a genre and that's ok, just keep up the challenges.

Dan: That's what we try to stay away from. We just do whatever we're feeling.

Levi: I think more importantly now as opposed to when we started, the things that are influencing us are the bands that don't even sound anything like us.

SLUG: So are you the most exciting band in Salt Lake rock and roll history? (laughter) Your stage show has so much energy.

Dan: We're just feeling it.

Levi: It's great to see bands play well. For us, though inadvertently, it's a show, you know!

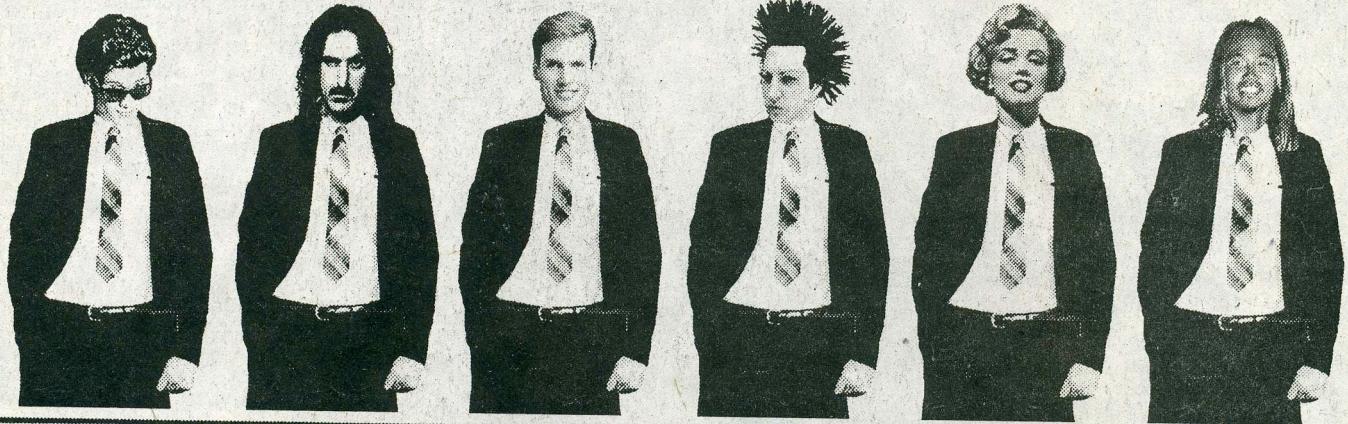
Dan: We try. Jason—

Levi: You know the lights under the amps—he made those. We get a little flack for being rock stars.

Dan: Fuck it! That's what's cool about this band. Jason sings, but the way he kind of guides us it kink of an inspiration to me.

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**AN INTERVIEW WITH EDDIE
SPAGHETTI OF THE SUPERSUCKERS
BY RICKY STINK**

The Supersuckers are arguably the best band to ever come out of Tucson, Arizona. Beginning with their first album in 1992, the 'Suckers have made a name for themselves not only in the rock scene, but also in the country scene. It was not until the spring of 1997 that the Supersuckers released their first country album *Must've Been High*, and to their surprise, they not only gained the approval of loyal Suckers fans, but also drew recognition from the country world. Following the five-year hiatus after releasing their first country effort, they are putting out a live album next month with the help of a few friends from the **Willie Nelson Band** and **The Black Crowes**.

SLUG: Tell me the difference between the 'Suckers of '92 versus 2002.

Eddie: (laughter)

There is a big difference, yet no difference at all. In '92 we were a bunch of shit ass kids just trying to find our sound. Actually around '90 or '91, we started to find our sound, but the main difference is how musical tastes change from someone who is 19-20 versus who we are now in our 30's. Not much has changed except lifestyle. Instead of coming home and taking a thousand bong rips, we come home to our families.

SLUG: I've read that early in your career the 'Suckers collectively were not fans of country music. Is this true?

Eddie: No, we have always been into it. Just not the kind of overblown popular country music that you hear on the radio.

SLUG: Basically more western than country, right?

Eddie: Yeah, exactly, that was a big factor when it came to making our country album. We wanted to nod considerably

toward western thinking, looking off into the sunset, Marty Robbins, West coast type of feel. Drawing influences from Willie Nelson, Billie Joe Shaver and those types of artists.

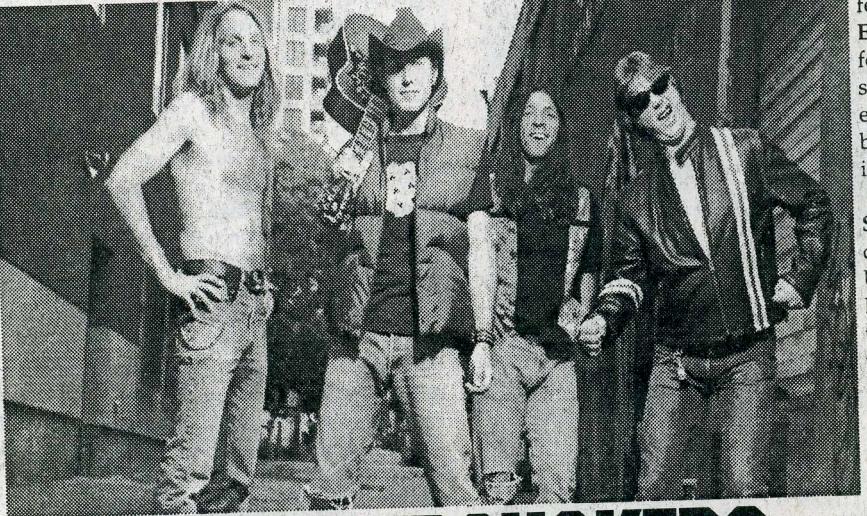
SLUG: Tell me about the decision to start Mid-Fi Recordings. You already have Aces and Eights, what can we expect from the label?

Eddie: Aces and Eights is a more project-oriented thing I got going

we are from the city, but we have this undeniable country side to us that gets us compared to bands like a Jason and the Torches or something. I like to keep my country and rock totally separate.

SLUG: Do you think there is a connection to punk rock and country music?

Eddie: Totally, I feel like it is the same thing. You know you got country guys singin' about their



THE SUPERSUCKERS

with some other friends. Mid-Fi will be strictly Supersuckers. We feel we stand to benefit doing everything ourselves. Selling x amount of records on a major label is just not enough; they just consider you a blip. But in the indie world that is gold. Now that we are not so drug addled and retarded we can take up an endeavor such as this.

SLUG: As far as upcoming Supersuckers albums, can we expect mixed albums containing country and rock and roll? Or are you going to stick to one or the other?

Eddie: I think generally it will be one or the other, we having talked about mixing it into one record, but we decided against it. Doing something like that makes us take the risk of turning into a Lynard Skynard or a .38 Special or something like that. I don't really care for southern rock that much, a statement our guitar player will vehemently disagree with. I like rock that sounds like

truck, women, drinkin' and their problems, and with punk rock they are singin' about society and its ills and you don't understand me. Aside from that you got the same repeated themes, plus they are both super easy and really fun to play. For me, music to be good, it has to be kinda remedial, with a sort of Joey Ramone ethic. Practicing is not of the essence; it is what you're doing and how you play it. The vibe of the band is way more important than say, how good their drummer is.

SLUG: Enough of these serious questions, let's move on.

Eddie: Let's get to the liquor, women and drugs questions.

SLUG: You read my mind; a lot of bands despise playing Utah for one reason or another, how do the 'Suckers feel about traveling to our majestic state?

Eddie: We have played in SLC many times with varying degrees of success, but it was not until a few years ago that we came

through town and Salt Lake was ready to rock. I'm not sure what happens, it could be a good promoter, or it could be the right group of people comes to town, or people just grow up together and hit a certain age and then you have a good rock scene.

SLUG: I think the snowboard population has a big thing to do with it, you know one week they are one thing and the next another. This week they decided to be rockers. Plus you have quite a few songs in snowbro videos.

Eddie: Definitely, we get a few songs in a video and all of sudden we are a "snowboarder band." Snowboarding has become intertwined with indie rock.

SLUG: Is it as hard to score drugs, alcohol and broads in Utah as many people think?

Eddie: Not at all, in fact I think that it is even easier than anywhere else, kids there act like they have something to prove. They want to show that hey, just because we got the tabernacle here doesn't mean we don't know how to party down.

SLUG: If the Supersuckers could compete in any Olympic sport what would it be?

Eddie: It would definitely be the 12 oz. Curl, it starts at twelve, then eleven, and the first one to down a twelver is the champ.

If you are dumb enough to have never seen the Supersuckers live, you will have your chance on February 15th and 16th at Liquid Joes. If you can't make it to the show due to ungodly traffic, then pick up their newest release, *Must've Been Live* in stores March 12th.





Benny hated all forms of athletic activity, both spectator and participatory, but he definitely was attracted to the luscious Carol, the new accountant recently transplanted to Chicago from Salt Lake. Carol was blonde, leggy, and alluringly louche; wearing short skirts and spike heels below her no-nonsense tailored blazers and sexily severe French twist. Benny lost control of his heart and another important organ to her as soon as he laid eyes on her lithe and toned form. It was the form of a skier, runner, rock climber, and biker - the form of a woman who had captained her college volleyball and soccer teams. In short, Benny's dreamboat was his opposite number, an avid athlete.

But Benny, who spent eight grim and hateful hours a week in the gym for reasons of health and vanity only, was undaunted. He immediately decided to fake a parallel interest in all things athletic and pitched woo with courtside Bull's tickets. That got him to first base. A heated corporate box at Soldier Field took him to second. Centerline seats for the Blackhawks gained third. And a rash promise, whispered in his object of desire's ear at the season's opening Cubs game, to take her to the 2002 Winter Games in her home town powered Benny home with his bases loaded.

The summer that followed was a sensual paradise as the fit and supple Carol lived up to Benny's erotic expectations. There was a hitch, however. Carol's idea of romance included working out

with her beloved in the gym, augmented with long runs together along the breezy shore of Lake Michigan.

Benny forced himself to grin and bear it; figuring carnal heaven was well worth aerobic penance. Although, every now and then, in the middle of a set of reps or five long kilometers away from the Pier on Lakeshore Drive, his smile faded, replaced by his natural expression during exercise - a tight rictus of gritted

teeth. This would cause Carol to exclaim, "Got a cramp, honey?" and then to advise, in a gung-ho tone of voice that reminded Benny of the dreaded Mr. Manning, his high school gym teacher, "Keep going. Work through it!" And Benny would work through it by picturing what he and Carol had done the evening before and what deeds they might commit on future nights.

One of those nights, toward the end of July, Carol made explicit just what she expected out of their frosty excursion in February 2002.

"Be sure to get tickets to ice dancing, snowboarding, ski jumping, slalom, hockey, bobsledding, and luge...oh, and don't forget I want to go to the opening and closing ceremonies," she ordered, enthroned naked on the pillows at the head of Benny's bed. She looked like a sex goddess with her usual crown of upswept golden hair down and enchantingly mussed.

"Your wish is my command," replied Benny, aroused as usual, kissing the inside of Carol's lean taut thigh. Slowly, deliciously, he worked his way up to her smiling mouth. But before he could run his tongue past its soft lips, that smiling mouth added, "And make sure you get 'A' tickets for everything and reservations to stay at the Grand America. I read that it's a five star hotel."

The next morning, while Carol still slept, tangled in the musky sheets of their passion, a satisfied and happy Benny rose and logged on to the SLOC website to make

their Olympic reservations. Toting up the ninety-five dollars a piece passes for each event his paramour listed, plus rooms at the most expensive hotel in the state, a rental car, and plane tickets - Benny went into sticker shock. He'd expected to shell out a couple of thousand at least, but this wasn't mere thousands. It was thousands upon thousands - without adding in the requisite wining and dining!

It was way more than he could reasonably afford. He'd have to cash in some of his stock portfolio. That would be tantamount to breaking a major fiscal commandment, he thought. Plus, no way did he want to shell out more money to see more boring sporting events. Already he'd spent a small fortune for the privilege of sitting next to Carol on uncomfortable seats in noisy arenas, deeply uninterested in anything but the amorous outcome of the evening.

Besides, Benny argued with himself, the games were six months away! A lot could happen in six months. Who could say that he and Carol would still be an item in February? If they weren't, he'd be out a shitload of money. It wasn't like he wanted to go to the Olympics by himself if their romance failed, which was a possibility. Hell, the only two things he and Carol had in common were sports and sex, and he was faking the sports.

It was too big a gamble. Benny didn't like the sportin' life any more than he liked sports. Deciding not to buy the tickets or make any reservations at that point in time, he logged off and shut down just as Carol, partially clad in a rumpled sheet, shimmied gracefully into the room.

"Everything all set?" she asked, undulating provocatively and beckoning him back into the bedroom.

Benny, the blood rushing from his brain to other parts of his body in more immediate need, looked at his ladylove and lied like wall-to-wall, "Yup, all set."

But a lot can happen in six months. By summer's end, Carol and Benny had moved in together, the relationship equivalent of their first 10 K race as a duo, which followed a week later to Benny's great dismay. Still, he hesitated to buy airplane tickets much less Olympic passes.

But in early September, religious psychopaths with airplane tickets murdered three thousand innocent people in less than three

hours and many things changed, both international and interpersonal. At both levels, new partnerships were formed, old ones were solidified, and commitments were strengthened. In the live-for-today aftermath of 9/11, Benny impulsively proposed to Carol. She accepted and they made plans to marry quietly in December.

"The Olympics can be our honeymoon!" exclaimed greedy Carol when the newly impoverished Benny slipped a one-karat diamond on her finger.

Fortunately for the prospective groom, the heavily tarnished silver lining of the attack's aftermath included desperate airlines drastically lowering their fees to lure back nervous fliers. Round trips to Salt Lake were a bargain. With a welter of conflicting emotions, Benny reserved two seats for February. Knowing he was whipped in two out of the four senses of the word, he also made reservations at the Grand America Hotel and forked over for Olympic passes. As luck would have it, most of the events on his fiancée's wish list were still available at \$95 dollars a pop.

Duly, Benny and Carol were married by a Cook County clerk on Christmas Eve day, a milestone witnessed by Benny's secretary and Bob, Carol's brother, a pilot for Delta who happened to be in town between flights.

Bob was the first and only member of Carol's family that Benny had met so far. There were two other brothers back in Utah plus Carol's mother and father. The spitting image of his strapping, healthy siblings and hale parents, Bob was tall, blonde, and the picture of physical fitness. After the wedding, he proved his prodigious strength by pounding Benny on the back in a show of vertebral cracking brotherly affection.

"Aw heck, Benny," he proclaimed happily, "I'm so darn glad that Carol's found herself a jock like her! Her last boyfriend liked to read, for heaven's sake!"

Sure that his spine was shattered, Benny managed a weak smile in reply. Reading, that was something he hadn't done much of in the past year. Nor did he foresee any long lazy weekends with a book or sedentary vacations perusing best sellers on the beach in the future. Belatedly it dawned on him that maybe he'd made a mistake by marrying a woman

continued on page 28

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GEORGE?**

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 - was dreaming of the powers of invisibility
 - remembered why we made that fateful decision
- reluctantly filled the role of town prick
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- hoped all of your dreams come true

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George

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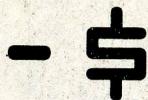
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Rumors of non-payment have been circulating around Salt Lake City for months. The non-payer is, of course, the Salt Lake City Organizing Committee for the Olympic Winter Games of 2002, your friendly neighborhood SLOC. The non-payment recipient is, of course, your friendly neighborhood performing artist. As the "Winter Games of 2002" draw nigh, the time for investigating the rumors does as well. News of confusion, congestion, and controversy arrives each morning with the paperboy/girl. From my perspective these are the three C's of SLOC. I'll focus on two of them and leave congestion to those interested in participating in this Olympics fiasco. In my neighborhood, a neighborhood close to the major "impact zone," downtown Salt Lake City, participating in the Olympics is not of interest. My friends and neighbors have only one comment about the Olympics, "I'll be glad when it's over." Some of my friends and neighbors fly American flags from their porches so they probably aren't "black bloc anarchists" planning on disrupting the Olympics. No, they are patriotic citizens despite the impression given by SLOC cheerleaders — opposing the Olympics is un-American. Some of my friends and neighbors even own those homes flying American flags. They aren't among the "thousands of homeless" bent on disrupting the Olympics. Most of my friends and neighbors are employed so they aren't even among the scalping crowd auctioning "free" Medals Plaza concert tickets via e-Bay. See, they can't spend the night or stand in line at Smith's because they have to work. Sorry but...all of the cheerleading from television's talking heads, the squad at the daily newspapers and, all of the propaganda presented in the pages of those glossy booklets arriving courtesy of the USPS have done nothing. My friends and neighbors are not enthusiastic Olympics supporters, in fact, one might say they are non-supporters. The "cheerleading" campaign has failed. Hopefully I can add a little something to the failure.

Why so negative? I guess I'm just jealous because I'm not among the elite. I haven't found a way to cash-in on the Olympics. Although SLOC is one of the best employers in Utah (above average pay, medical benefits, paid holidays, paid vacations, severance pay, post-Olympics job placement assistance, free Olympics tickets, free logo clothing, and if you are connected enough — furniture and appliances at a fraction of retail value), I didn't apply for a job. But, say you are a working performing artist. Say you earn a substantial portion of your income by performing, for financial compensation. The American Federation of Musicians Local 104, representing Salt Lake City musicians, has the following posted on their website, "Many of you may have noticed that there is a highly active and organized campaign on the part of IOC/SLOC to enlist musicians to volunteer their services at Olympic venues during the festivities next February. While it is the commonly accepted posture of the AFM nationwide to discourage professional musicians to 'sell themselves short' by playing for less than negotiated scale wages, a blanket condemnation of volunteerism of a philosophical nature is not part of that posture (i.e.: playing 'free' for causes that are important to you.) Should you be approached to volunteer, here are some items that you may want to consider in your decision-making process: Remember—as you are offered 'exposure' and a fruit-basket as 'payment' for your participation—that the IOC/SLOC is not poverty-stricken. Rumor has it that groups are being rated on a 'tier-system', and that money will be available for groups that it considers 'top-tier.' The Olympics are a 'commercial enterprise' (income-generating). Big money will fill many pockets as a result of the games. Should you volunteer, your pockets will not be among them. After considering the above, should your philosophical commitment to International Sports in Salt Lake City remain strong and intact, then you may want to consider volunteering your services."

I interviewed a number of performers for this article. Some didn't care if their names were used, others were afraid that if their names were used they'd be "blacklisted" and so, in the interest of fair play — almost everyone is anonymous, or the names are changed to protect the innocent. One person I interviewed was offered 27 venues which means the ensemble involved was given the opportunity to "expose" themselves 27 different times. However, without any financial compensation that's a little too much, even for individuals

with a compulsive need to expose themselves. "They [SLOC] offered us 27 venues and then called back and said, 'half of these are indoor, you won't get in to see the event and you won't be playing for any cameras, you'll only be playing for a few ticket holders as they're walking past you.'" This particular individual performed at some preliminary Olympic events and she/he was financially compensated for those performances, but the experience was not rewarding. Any performer preparing for their Olympics experience might want to take the following into consideration. "We had to run around outside from trailer to trailer getting credentials to get in. We were there for five hours. They cancelled our first five minute set and we went on the second time for five minutes and then they asked us to stay afterwards, right there on the spot, after not being fed all day and only going on for five minutes. The next day we got meal tickets and we stayed for the extra hour and we performed three times for five minutes. I think we got about \$150 to divide among eight or ten people. Once we did get them to feed us the food was crap. It was really a bad experience." Oh my!

I asked the individual what overall impression he/she gained from the experience. "They're pretty unorganized and I'm confused. I wonder what is behind this thing where they want to showcase local talent, but they won't pay local talent and they will fly in people from LA. I've tried to figure out what politics are behind that. Do they have a fund for out-of-towners and not in-towners or what?" This person is referring to reports that SLOC would solicit "talent" from Los Angeles if suitable local talent was not available. According to an unidentified source close to SLOC some dancers scheduled for a Medals Plaza performance will receive \$1,500 a piece for performing. Local or national? I don't know. The same unidentified source told me that SLOC will pay a total of \$360,000 for four of the 16 acts scheduled to perform at the Medals Plaza. That breaks down to \$60,000 for each act and \$120,000 for the booking agent. Please refer back to the AFM Local 104 statement about a "tier" system. But, back to my interview subject. This individual will perform at Washington Square and financial compensation was offered. As nearly as I can determine at the time this is written, nearly everyone scheduled to perform at Washington Square will be paid. In addition, the interview subject was approached by private parties and offered money to perform. There are a variety of stages and again, as nearly as I can determine at the time this was written, performers will receive financial compensation at many stages not associated with SLOC. What is SLOC giving? A jacket, out of the kindness of their hearts because the ensemble only accepted four venues and, according to my interviewee, in order to receive a jacket, five venues are required. The individual in question did indeed volunteer. An application was filled out online and an audition was completed. The person was fully aware that compensation was not offered, from the beginning. Dissatisfaction came after involvement with preliminary events and after learning that "out-of-town" acts are being compensated.

A
Fruit
Basket,
A
Bronze
Medal
and
Exposure:
Local
Performing
Artists at the
2002 Winter
Olympics

By Scooter Nelson

What does SLOC have to say about all of this? Here's a transcription of a conversation with a SLOC employee. I acquired this SLOC employee's name and phone number from a local musician who said the person had called and asked his group to perform for free. In this case the name is changed to protect the guilty. I called the SLOC employee five times. The first conversation went like this. SLUG: "Hi, this is SLUG Magazine. I'm calling to get some information about local bands playing at the Olympics." Bobby: "We called them all." I was disconnected. I called again. SLUG: "Bobby?" Bobby: "Hi my cell phone is having a wonderful day. Where did you say you were from?" SLUG: "I'm calling from SLUG Magazine." Bobby: "From which magazine?" SLUG: "SLUG Magazine." Bobby: "Okay, you're asking about the local bands that we booked?" SLUG: "Yeah I am." Bobby: "Okay, you know..." I was disconnected again. I called back. Bobby didn't answer, but his voice mail had two additional numbers. I called them both and left messages. That was the last I heard from Bobby.

Here for your reading pleasure is a local artist analyzing one SLOC affiliate's tactics and background. "[The] SLOC entertainment committee, which is headed up by a cool cat from LA, (Whose claim to fame is, he did booking in LA, and I am certain he is the hippest of the hip!). Name, Eric Schiff, covertly operating as friend to the local artists by offering them the "chance" to play the Olympics, be called Cast members, as in

sure. Well, you can die

be where they got Eric and friends, straight from Disney. (Which turns out to be the Magic Kingdom.) and play for a small package deal, let's call them special gifts, there is no cash available. Heavens no!" The artist closes the diatribe with, "...at other Olympic Games there might have been a, oh lets say, a multi-million dollar budget for entertainment including local performers. I guess they figured SLC artists wouldn't notice because of all of the excitement and construction and everything! Those artists always wanting money for nothing, just like politician's!"

Julie Hoffman works for United Concerts. Her name came up several times in connection with the events scheduled for Washington Square. She was kind enough to return my phone call and fill me in on some of United Concerts' activities at Washington Square. Her name is used because she is a United Concerts employee and not a performer afraid of repercussions. Hoffman told me that all performers on the main Washington Square stage will be financially compensated, except for "youth groups." "Youth groups" will be compensated with a "gift." Admittedly that is sort of like SLOC's plan and I disagree because I feel that even "youth groups" deserve payment. They could use the funds to finance other activities. At least Hoffman understood my concerns over payment. She went on to describe the SLOC plan. She informed me that she has worked with SLOC on some projects. Here is what she had to say about the matter. "I understand that although the compensation is not monetary, there is value in a significant amount of things that they're being offered. It's basically a swag package. Somebody who is not interested in a uniform and a picture and pins and tickets to various things and things like that, they could consider that non-compensation. There's not anybody from SLOC, that I am aware of, that's asked to play without being offered a swag package." When I told Julie of the "fruit-basket" offer she replied, "Literally a fruit-basket? Come on!" When I told her some were offered a bronze medal and a "fruit-basket" she said, "I think that if you're going to quote the source you probably should see it in writing. I was just saying, look for the 'offer letter' in writing."

Offer letter? Here is a portion of an e-mail I received in response to a query about the "offer letter." "They mentioned gifts for how many days you sign in for performance...I cannot remember the specific gifts for specific days...pendants, official Olympic clothing that only performing artist will get (not for sale to the general public)...and beyond that I cannot remember because at that point I only had the 2 dates confirmed." This artist, however, is not totally pleased with the "offer." She also wrote, "I do wish SLOC would support the local musicians, we represent this state, this region, the people here, and some of us have a hard time to go to print, if it's for the downtown festival entertainers or SLOC's entertainers, I hope that you're asking the questions, 'Have you negotiated first.' Have you asked, 'Is this all you can offer me?' I know from my standpoint, we're very open to discussion for every individual contract." Got that people? Get on the phone with SLOC and renegotiate the contract but, to be quite honest, very few artists I spoke with arrived at the negotiating stage. They simply weren't interested.

Here's an example. The following contributions come from a very well known Salt Lake City musician. This musician is also extremely respected, on a national level. He/she told me that he/she was approached on three separate occasions and she/he felt insulted by the offers. "The one time they wanted me to play for the athletes up at the Olympics Village and they wanted to pay me with a bronze medal and a jacket. I told them I couldn't split that with my agent very well. I said, 'Why not a gold medal?' I just thought that was really bizarre. Why do they think we'd want a bronze medal?" Hmmm, what happened to the five venue rule? I guess since this musician is so respected nationally his/her tier is higher than that of the artist offered a jacket for four performances? This musician did accept an offer, a paying offer. She/he continued with, "The other things I turned down on principle and I told them. I don't know where, a long time ago they got the idea that the musicians should play for nothing when they're spending so much money on all these other things. The selling point for us to have the games here in the city, part of the reason was they told everybody we should have them so that some people could make some money off of them, and now they want us to volunteer. It takes forever to set-up for a gig downtown during circumstances like that. It's not so much that we don't want to play music for people, it's that it's going to take up most of our day." Her/his best comment? "They talk about the expo-

from exposure."

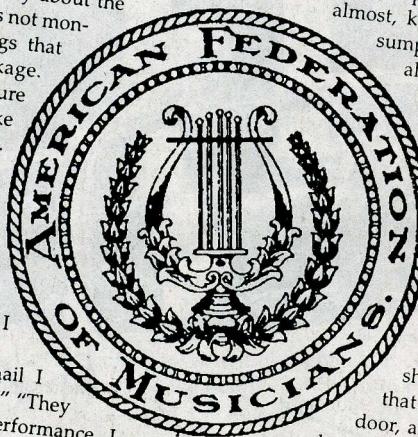
These next comments were offered by a member of a local band so popular that they sell-out any club they play in, every time. "They [SLOC] gave us their rundown, tried to tell us that a lot of national acts are coming in, this would be great for our resume, this would be great for our career, this would be a great way for us to get a lot of publicity and then they gave us a lot of vague details about how we would go about performing at the medals ceremonies and things like that but the only consolation, or lack of consolation I should say, is that you are basically donating your time. The national bands and so forth that are coming into town are also donating their time, which is, not true." Was this artist offered a swag package? "No, they didn't offer us anything. In fact, the second or third time that we were approached they said, 'Well the rumor around town is that you guys only want to play for money.' I said, 'Are you getting paid to make this phone call to me?' They said, 'Yes.' I said, 'So you're not donating your time are you?' We're very adamant about not playing for anybody that wasn't paying us because, I think that's...in fact we've been almost, kind of, flat-out rude. Saying, 'I think it's really presumptuous of you to even think that we would do that.' We

all have families and you're asking almost the entirety of ten people who have day jobs or other careers outside of music to take a day off of work, for one thing, miss a day of work and go through security checks, go through background checks, go through all this crap to go play for 30 minutes to a bunch of people who really could care less?" He/she continued with, "Your gear would have to get secured in a van and searched thoroughly the day of the show and it would go in separately from you. Then, you and your band members would have to go through a separate security check." "We even had people from SLOC show up at our shows prior to this whole thing saying that they were with SLOC, that they wanted to get in the door, and if they didn't get in...in fact one guy didn't get in because he wasn't on the list and he basically said we wouldn't work in this town again." Oh my! Is that true? Who knows, but I have it on tape.

One more. When I asked if this gentleman had been approached he replied, "Oh yes, I've had five or six offers to play for free." Then, oh dear! "One woman, Julie somebody, approached me about running the Celtic stage in the village for free." Why is Julie so strongly in favor of paying Washington Square "main" stage talent and acquiring others free? "Well, they're like a lot of festivals. They're trying to make their money go as far as it can. By getting free work they make it stretch as far as they can. The frustrating thing is though, some of the things like the finger-food budget are more important than the musicians."

I could go on and on and on. Here are a few last words from a local performer. "I also got approached by a different person, I didn't write down their name but...for ten days at the village I guess, the Olympic village, they wanted us to play on an unheated stage, outdoors, for free." I called the official SLOC media representative, several times. I left my name, the name of the publication I represented and my phone number, several times. I received one response from this individual and after listening to my answering machine message — Johnny Rotten (Sex Pistols), "Ever feel like you've been cheated?" — the SLOC representative hung up.

A number of local artists have banded together to organize a variety of activities outside the control of SLOC. Kilby Court, Club 510 and the newly organized TRASA Urban Arts Collective are all featuring local and, in some cases national artists for the duration of the Olympics. TRASA receives congratulations for combining a worthy national cause with local artists. On February 7, TRASA in conjunction with Uprock Records is presenting a benefit for the Kensington Welfare Rights Union and the Poor People's Human Rights Campaign. It's a night of poetry, music, and activism in support of the effort against poverty. TRASA is located at 741 South 400 West. That's only one example of opposition, there are many more. If I were a local performing artist holding a signed SLOC "offer letter" I would call SLOC and offer to renegotiate for cash. If that failed I would gather together with my associates, local artists, and refuse to perform until a cash offer was received. Hello? At this point in time the artists have the power. Use it!



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by Junkyard Joints

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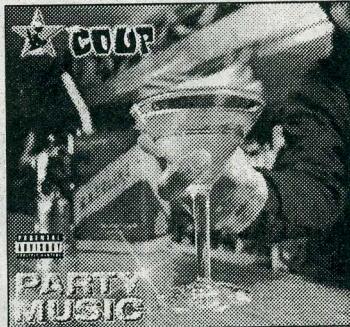
I could say something about some album or other and tell you what I think of it. Yes I will. How about that **Marley Marl** called *Re-Entry*. I didn't know what to expect cause Marley was a part of some classic shit back in the '80s. I mean, could he really do it. Translate his sound to today's standard? He did pioneer the methods I use with production but that's cause I'm using old gear. Yeah my shit has that clas-

sic gritty raw classic sound cause I can't afford updated equipment or a computer. My shit is a hodge podge that may be like three pieces that equal a SP1200. Any way, Marl's shit is hard as fuck. He did it. It's like as good as **Pete Rock** with out sounding too much like him. It seems like Marley's been in the lab all this time cookin' up steamy shit and holdin' out on us. Kane is on there smoothin' shit up talkin' 'bout *Three's Company* and that's that. **Solo of Screwball** delivers the rowdy verse on *Spazz* that reads like every drunken rude street head's club activity. There are some nice chunky instrumentals that you'll want to kick it over. Don't let me forget to tell you that **Roy Ayers** blesses the joint too. Nuff said.

I'm still waiting to hear more of a hip-hop perspective to 9-11. I think headz are layin' low on that shit. I know I am. I don't need the FBI making a file on my ass. Or adding to the one they already have. Dissent is not recommended in this land of the free. Not that I'm discouraging speaking out, I'm just not ready to be a martyr.

Wazzup with the O? I miss that stank nasty Cali shit, I mean, not the So Cal stuff, that's all love but there's nothing like that old Nor Cal stylee. Oakland has a feel that can't be replicated so I was more than ecstatic to hear the new **Coup** album *Party music*. Y'know the first song really turned me off. Iwaz like, man, what happened to that funky neighborhood flow that was talking about all that stuff I jive with. I stopped the CD because I was at work

and I just wasn't feeling it. Well I couldn't resist. At least I would be able to vibe out to the feel of the East Bay that I miss so much so I said, fuck it. Man, I didn't regret it. That shit is too bangin'. **Dead Prez**, who calls themselves a mix between **Public Enemy** and **N.W.A.**, make a cameo appearance. **The Coup** is like a blend of **Public Enemy** and **Outkast**, for a lack of better comparisons. **Boots**, the MC, has such a supercharged, original style that is reminiscent of some of the cats you might hear, breakin' it down on the 40 line. The East Bay has always been a hotbed for dissent. The sole person in congress who objected to the war was from Berkeley, which is next to Oakland. When **Digital Underground** played at Bricks they started their show with the chant, "Fuck this war!" Well anyway, this is some funky shit that's not afraid to pick bones. Now that's refreshing in a time where I've seen so many people switch up. It's just like **Boots** says, You don't really want to ride the fence.



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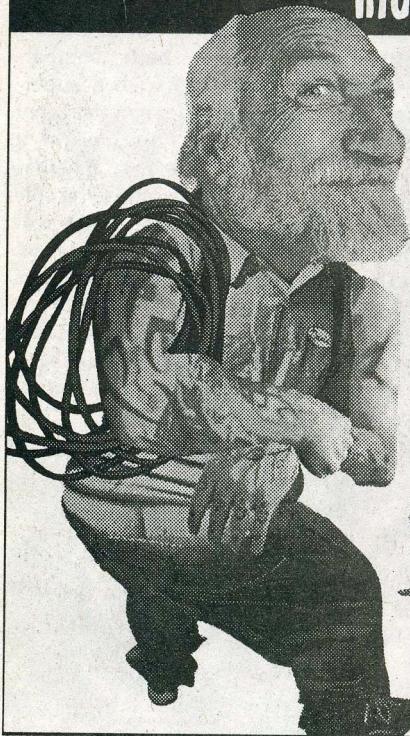
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TUES. 12TH	SHERLOCK
FRI. 15TH	FLESH PEDDLER
SAT. 16TH	SLUG MAG'S SNOWBOARD COMP AFTER PARTY
SUN. 17TH	SORE LOSERS
TUES. 19TH	WHASHINGTON GENERALS, SORE LOSERS, BAD APPLE
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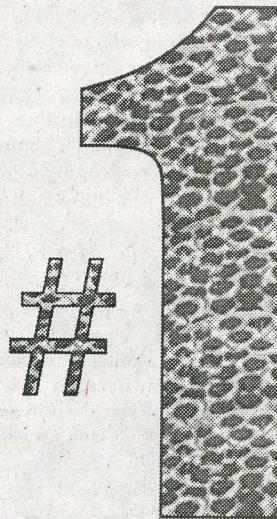
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w/ ENDLESS STRUGGLE

Ho hum, kiddies, it is I, your illustrious Queen of Gossip, coming to you in what may prove to be the final transmission from the Dirty Dish Broadcast system. You see, children, I am becoming utterly bored and entirely disappointed with the all-too-typical doings of all you self-purported wannabe rockstars. This column was designed to encourage all of you into greater heights of excess, in order to bolster your street-cred and groom you for the adulation of the masses. Instead, you all squirm under the dazzling brilliance of the limelight and curb your behaviors in a seeming attempt to *not* draw attention to yourselves. Really, you should be ashamed! Having said that, shall we get down to the not-so-nitty-gritty?

WHATEVER!

Ya want to know what bullshit is? Bullshit is the SXSW fiasco which is "sponsored" by that other lifestyle rag and keeps getting worse each year. This year the first rounds were again held on a Sunday night and included nearly 70(!) bands spread across approximately 20 venues. This meant that most of the bands played for sparse crowds at best. We're not naming names but a member of Erosion was reportedly overheard complaining about the sheer lack of talent at this year's competition. Saying something to the effect of bands crawling out of the basement on this one day of the year and being allowed to participate on a professional level. I agree that at some point someone has to say no. Too bad it turned out that the judges were the ones to say no to Erosion during the final rounds. Hudson EMO School will be going to Austin.

DON'T SAY I DIDN'T WARN YOU: Oops! Some time ago I said that the little firecracker, Jessica, (formerly of the now defunct Tommy Gun Killers) had evaporated. I was wrong and apparently she'll be hitting the scene again with Aaron of the **Sore Losers**. Sorry, Jess, I'd be happy to make it up to you if you're available! Speaking of hot singer chicks, I'm told that the **Washington Generals** have recruited one to front their act. I can hardly wait to get my hands...er, eyes on her! Also spotted back in town recently is none other than the legendary prodigal son, Gentry, the mastermind behind such acts as **Iceburn**, **Guitorchestra** and more. We can only hope that he wastes no time in getting back to business.

WHAT IS THAT NOISE?

In the studio right now are old school punks **Endless Struggle**, who will also be kicking your ass stiff at the Slug Reader's Appreciation bash on Feb. 3rd at Club Xscape. Troy from **Fistfull** is playing with them again and the band is readying to tour Europe in the spring, and the States this summer. Now there's a working band. Folk punk hippies, **Infrared**

Roses, are also working on a new disc. Has anyone ever even seen these guys play a show? I'd be happy to be enlightened. It's not certain at this point what's going to happen with the new **Alchemy** recording now that Josh has allegedly left the band. The band that lives together doesn't always stay together. On Jan. 12th,

Nova Paradiso held a swanky engagement at the Zephyr to promote their sultry new CD titled *Mantis Recipe*.

If you weren't there

you really missed out on an amazing evening of uterus thumping beats and nipple twisting bass lines. I felt like Charo!

DON'T CALL US:

On the brink of stardom, the band formerly known as **Choice of Reign**, came out of the closet to debut their "national set" (Whatever that means!) at Liquid Joe's on Jan. 15th. There were supposed to be record execs, booking agents and radio programmers there and I'm told that more than a few of you losers showed up hoping to be "spotted." What? You didn't hear about it? Maybe that's because the band is now known as **Silver Crush**, and wish not to be confused with **Silverchair**. They've received their first lesson in selling-out. Take heed, kids, did you think it would all be fun and games? Make no mistake your souls are at stake. Well, that's all for now you fuckin' ingrates. I've already given you way more credit and information than you're worth. Remember, if you want me to continue to assist you in your journey to find your true selves, then you must show me some respect and demonstrate that you're paying attention by behaving more like the anti-social sex objects you so desire to be. Feel free to shoot one off to me anytime: janedope36@hotmail.com

Have a happy V. Day and always use condoms.

Fuck off,

Jane

THE RECORD

LOCAL GOSSIP

by Jane Dope

Terrance
Singer and guitarist for The Stench, Bad Yodelers and Magstastic
4 North American Tours and 2 European Tours
Signed with Sub Pop, Guapo and Deep Elm

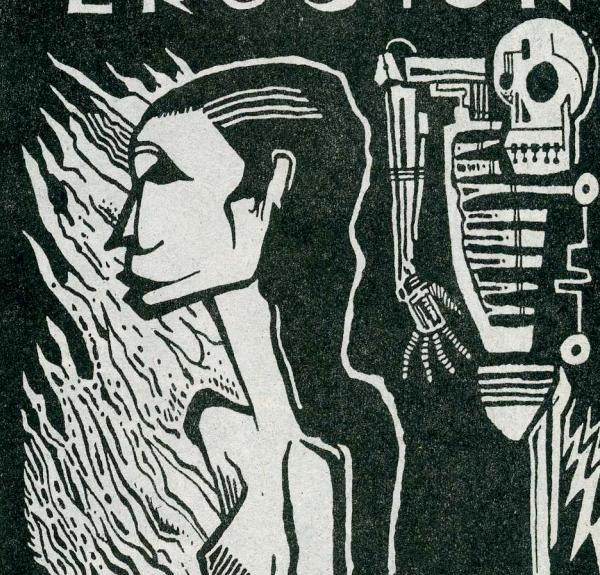
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THEblackSNOWBOARDofDEATH

BY JOSH SCHEUERMAN

"The presence of death makes more meaningful all of the values of life".
-Joshua Liebman

The philosophy of an artist is to illustrate his dreams and ideas into works of art. Built on the foundation of these beliefs is **CAPiTA**. Recently I had the opportunity to test the tools that have spawned from this company's hard work and determination. The 2001-2002 season introduced **CAPiTA** to the world. Nearly every board was bought and they have had trouble keeping them in stock. With help from friends and local artists each line has its own distinct quality.

Jason Brown's signature boards are the result of Jason's time and love for the sport that he has spent so many years involved with. A Burton veteran of seven or eight years Brown had a vision of

COMPLETE creative CONTROL-the driving force behind starting his own company. The pro model reflects his love of skateboarding. Each board is specially designed with FANTASTIC pogoPoP made possible by full-length carbon fibers and resin/material mix = trigger style ollies.

The *Human 05* series is a continuing story line of characters conceived from the mind of THINpigeon brought to life with art of Simon and Mentos. Each board displays beautiful pictorials of five lives with different placements in time and space. George, Mom and Blue, William Fence, R.R. Stockswell, Gwenyth and Penelope appear according to their appropriate size and stories.

The final board line is **THEblackSNOWBOARDofDEATH**. The simple design of the die cut base stands out at first glance and is not forgotten once seen. Each board has the patented **FREEDOMgroove** Technology allowing for limitless binding

placement, which I took full advantage of while riding. The board performed on all available terrain. Flexible enough for presses, strong enough for rails and pipe. With the **FIVEfinger** re-FLEX design which features cross-sectioned fiberglass weaves for strength and leaving an eerie reflection in the board's top sheet. In two sizes, the 158 and 153 skulls vary, but have the same presence. The 158 has an effective edge of 124.3 and places the nose 1.0 higher than the tail for pop and stability. Overall this board slayed it. Each landing was solid, my bindings never moved and the board was just plain fun to ride. Believing in the human spirit of creativity, **CAPiTA** embodies the greatest ideas and dreams of snowboarding. Each board line represents the passion and commitment of the individual artist. The next time you see one realize it's more than a snowboard, it's a lifestyle.

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who so differed from him.

As his young marriage aged through January, Benny became as obsessed by the idea that he needed time away from his new wife - preferably spent lying on the sofa in his pajamas doing the Sunday crossword, as he'd been initially by his sexual urge for her. Since a lie had brought them together, a lie might do to pry them apart. Malingering replaced their usual post-coital weekend morning jogs.

"This is the second week in a row you've had a headache. Most people get them before sex, you know," joked Carol one arctic Saturday morning as she tied her running shoes and zipped her fleece jacket. Benny shrugged weakly from the warmth of their unmade bed.

"I'll pop a couple of aspirins and be good as new by the time you get back," he fibbed, secretly planning to watch TV.

Carol frowned. "Maybe you should see a doctor and get this licked. You don't want to miss the Games because you're sick...besides, I won't enjoy them as much without you there."

"It's nothing! I'll be OK by February," Benny protested with feigned enthusiasm. But, once Carol left, the simple beauty of her statement overwhelmed him: three weeks to himself, three lovely weeks to wallow in his own sloth. Three weeks without sex, to be sure; nevertheless they'd be three weeks entirely without exercise.

Knowing that a pretend headache or phony sprained ankle wouldn't be adequately dire to excuse him from attending the Olympics, Benny spent the last week of January cozying up to sniffing strangers on the subway and visiting flu-felled co-workers in their homes. He made sure to touch everything potentially contaminated: doorknobs, stair rails, cups, the pens and pencils of the afflicted, jars of Nyquil, and, in one low moment, a used Kleenex. But Benny's connubial fitness regimen blessed him with the constitution of an exceptionally robust ox. Even an afternoon spent playing with his boss' flushed and speckled kids failed to give him chicken pox. Resigned, he gave up and helped Carol prepare for their trip to Salt Lake.

The night before their departure, Carol was unbearably chipper as she packed her suitcase. Benny, on the other hand, was

merely unbearably healthy.

"How much ahead of time we should get to O'Hare?" Carol called from the bathroom where she was gathering her toiletries. "You know, for the extra security checks and stuff."

"Let's get there at least a couple of hours before our flight," answered Benny while patriotically stowing his razor and nail clippers inside the suitcase he planned to check. Wouldn't want to get stopped by security these days, he thought.

Or would he? He didn't want to

get arrested, but...he wouldn't mind not being allowed on the plane. No! Benny shook his head at such foolishness. Don't be ridiculous, he scolded himself, there's nothing you could pack in your carry-on that would keep you out of jail yet off your flight. Razors, penknives, scissors, and clippers might lead to a body cavity search at the very least. Some of Benny's pertinent sphincters tightened involuntarily at the very thought, which

was fortuitously interrupted by Carol wailing from the bathroom, "Honey, have you seen my bobby pins?"

Illumination exploded in Benny's mind, instantly banishing his dark Olympic despair. Of course, that was it! Carol's hairpins secreted in his carry-on! Enough to trip the metal detector, although non-threatening and rubber tipped for safety.

It just might work, he decided. Certainly nobody had been detained for possession of bobby pins. If things got hairy, so to speak, at security, he could legitimately claim they were his wife's. And if security wanted to throw him off his flight, well, he'd leave O'Hare in a quiet and orderly fashion like the good American citizen that he was. Of course, he would insist that Carol go to the Games without him, and she, jock that she

was, would only put up a token argument. Then he could head home to three weeks of indolent peace and torpid tranquility. Hope restored; Benny joined his wife in the bathroom to hunt for her elusive bobby pins.

The next morning, at O'Hare, Benny was pulled out of line as soon as his carry-on rolled into the x-ray machine. While Carol, who had preceded him and received a clean bill of health, watched helplessly from the departure side of security, he was marched into a small side room by a large security guard.

"Please empty your bag, sir," the guard requested.

Slowly and methodically, Benny removed items of clothing from the carry-on one by one, as if he feared to spoil their neat folds. With a little luck, he might miss his flight. When the bag was empty, the guard passed a hand held metal detector over it. The plastic wand beeped with alarm.

"Everything, sir," the guard elucidated, casting a suspicious eye on his hesitant charge.

Obediently, Benny upended the carry-on and gave it a shake. Ten bobby pins fluttered down like metallic snowflakes and softly pinged on the tabletop below. The security guard peered at them, puzzled.

"Are those bobby pins?" he asked, somewhat incredulous.

"Looks like it," affirmed Benny.

The guard regarded Benny's close-cropped hair. "Why are you carrying bobby pins, sir?"

"Uh...er...they're my wife's," lamely answered Benny.

"I see. Please have a seat, sir," the security guard pointed to folding chair against the wall and Benny sat down, trying to hide the triumphant exaltation he was feeling. Pretty soon he was going to be home free. The guard turned his back and spoke low and rapidly into his walkie-talkie. The only words Benny caught

were "goddamn bobby pins". He suppressed a cheer. He'd guessed right. Those goddamn bobby pins had been enough to pull him out of line, yet he could tell by the guard's words and tone of voice that his offense was in the category of stupidity, not terrorism.

Benny glanced at his watch. He imagined his flight must be boarding by now. Carol was probably walking down the ramp this very moment.

Just then a loud knock on the door startled the cheerful miscreant and the blonde head of his new brother-in-law, Bob, popped through the portal. "Hey, Fred. What's the holdup?" he said with joshing familiarity to the guard.

"This guy was carrying...bobby pins, Captain," replied Fred with an embarrassed gulp.

"Well, for Pete's sake," exclaimed Bob, "Those are my sister's pins. She always wears her hair up, and this is her husband. Carol and Benny are on my flight today. A flight which you're delaying, Fred."

Fred, being a high school dropout who was paid minimum wage, felt he was in no position to argue with the commander of a jumbo jet. Besides, over his years working as a security guard he'd gotten to know Bob since he passed through security nearly every day. The Captain was a stand up kind of a guy. Always had a pleasant word or joke for the security personnel. He didn't treat them like illiterate peasants the way some of the other airport higher ups did. It wasn't likely a nice fellow like Bob was related to a foreign saboteur, even by marriage.

"Sorry," Fred apologized to Benny as he shoved the contents of the carry-on, sans bobby pins, back inside the bag. When he finished, he escorted Bob and Benny past the security gate and was rewarded with a grateful man-to-man handshake from the Captain.

After saluting Fred farewell, Bob playfully cuffed Benny on the shoulder. "C'mon, Benny. Race you to the gate. Don't want to miss our flight," Bob chortled heartily as he rushed his defeated brother-in-law toward his Olympic destiny.



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LOCAL B R O FILE S



Jessica Daisy Dalpiaz

Age: 27

Years In Utah: 23

Home Owner: Yes

Home Resort: The Canyons

Stance, board, etc.: Gnu Select 153, 21" stance, 18 degrees in front -9 in back

Do you plan on staying in Utah: Until I am done snowboarding

Animal that best represents you:

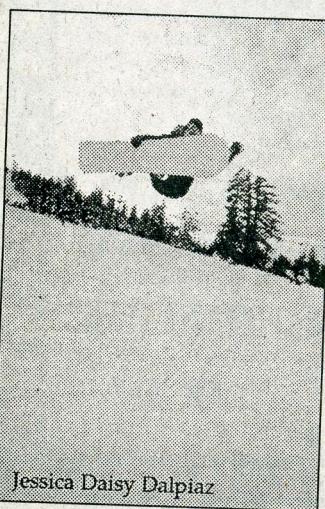
My Chinese Zodiac animal is a tiger

Sponsors and Love:

Roxy/Quicksilver, Gnu Snowboards, Vans, Da Kine, Blindsight Snowboard Shop

Olympic Mascot: A rabid totally EXTREME snow bunny

Jessica cannot, and will not, be bribed. Or perhaps she already has been and is living in fear. Say something nice or don't say anything at all. Right?



Jessica Daisy Dalpiaz

She does have a lot to say, and she really does make a lot of sense, as well. Her survey was the first one to make it back to me and when I got it I almost started feeling bad that I am so sarcastic and make such a mockery of the Olympic spirit and all... I mean, really. This is serious business, and there is an awful lot of money that has gone into the Olympic image (it takes a lot of cash to convince and mislead, right?). So with all the joking and fun-poking aside, listen to what she has to say.

"The Olympics will attempt to showcase the best in that particular venue- i.e. racing and pipe. There is a lot more to snowboarding than racing and the pipe. The Olympics is just another contest if you look at the basics. All the athletes compete against other countries year round. The Olympics is just the biggest showcase and the most political. What really bugs me about it is that the snowboarding is being run by the ski association. What do the skiers do that's like the half-pipe? It's all politics. But, if you add in the history of the games and all that you used to watch when you were a kid, you can't deny getting an Olympic Medal would be pretty damn exciting.

I am excited the games are going to be here. I am hoping it will all go smoothly and that maybe I'll shake things up a bit. I think a lot of citizens of Utah can really get stuck in their own little world. I doubt the majority gets out to see the world. This will be an opportunity for the world to come to Utah and maybe raise interest in all that's out there. There is no way the games doesn't have to do with money buy hopefully there will be pay offs, too. I hope we can sustain all that we have put together for the games, that enough people will go ice skating on our 20 or so Olympic sized rinks. It makes me nervous hearing about all the state funding that has to be cut lately. I know it'll be great for businesses in Salt Lake, all those people are going to have to buy a lot of stuff. Everyone needs a sweatshirt/ key ring with SLC printed on it!

I would be way into buying Alta. I figure the first resort in Utah to actually have a clue about the future of snowboarding/ freestyle skiing could go so far. Alta, from what I remember of it at 13, was a

great mountain, you could do so much with it. This whole "no snowboarding" thing is so 80s. Someone needs to get in there and wake the place up. There has been absolutely no decent events on that side of the mountain range. If you want to have a "family" resort you've got to see that a lot of kids want to ride too. So their parents will take them somewhere else."

Thanks for your words, Jessica. And when both my legs have been broken, or I mysteriously "disappear" after this article hits the stands, you can smile and say... "I told you so."



Scott Goodale

Photo: Scarth

Scott Goodale

Age: 26

Years in Utah: 4

Home Owner: No

Home (Utah) Resort: Utah Backcountry

Stance: Option 157 signature, Tech Nine Bindings, Northwave Legend Boots, GOOFY

Will you stay in Utah:

Only time will tell

Animal that best represents you:

Hyena. Because they laugh and they are mean.

Olympic Mascot:

The squirrel or something

Sponsors: My family, my lady-Jen. Option/NFA, Tech Nine, Northwave, Smith, Bakoda, Milo Sport. Mad props to the SFPD, Mishchief Mobstas, Duffy, Finga On Da Trigga Crew.

Since big backcountry kickers don't scare Scotty Goodale, leave it to the Olympics to take care of that. While a lot of Utah locals will be heading out to check out some of the events, Scott Goodale will most likely be leaving town. Why? Because of the increased

traffic and sudden flood of people. Most of this will hopefully be beneficial to Utah because "the economy sucks." How leaving Utah will benefit the Utah economy has yet to be determined.

The Olympics are basically just another contest in his eyes. Winning a medal would be more of a personal achievement than anything, and "overwhelmingly good for exposure." I bet we'd be seeing Scotty's mug on a box of Wheaties.

The Olympics don't really showcase the best in snowboarding,

says Scotty. "Most professional snowboarders focus more on filming. The X-Games showcases more talent, there is probably more money to be won at the X-Games, too." Yeah, like ANY money. Don't you just get a medal at the Olympics?

There are a lot of opportunities to benefit from bribes when involved with the Olympics. I am not sure how much money it would take to bribe Scott Goodale, or what it is he would be bribed for, but I bet with a little government funding something could be worked out. If he were involved with some sort of bribery scandal, and couldn't be convicted, he would buy up some "land in the mountains. Land on a beach. And just chill out." Sounds pretty mellow coming from a guy that would like to have Bobsledding as his crossover event, because "it looks fast."

Scott would be in on the secret operation to buy out Alta Ski Resort. Any changes? Only one... Allow snowboarding, duh. Thanks Scott,



Tim Ostler

Tim Ostler

Age: 25

Years in Utah: 25

Home Owner: No

Home Utah Resort: Brighton

Stance: Regular foot, Lib Tech TRS

Do you plan on staying in Utah?

Uncertain

Animal that best represents you: One-handed rabbit

Sponsors: Quicksilver, Lib-Tech, Milo Sport, Da Kine, Vans, Tech Nine, Beta-Project

Olympic Mascot for snowboarding:

Richard Simmons

Tim helped put Utah on the snowboarding map, per se. Born and raised here, he knows Brighton's backcountry better than you. So, as a local, he probably has a better grasp on what is going on with the Olympics and Utah, so you should listen up and take notes.

It is reported that Tim recently paid thousands of dollars for tickets to the Men's Ice Skating Locker Room event (limited seating). I think the women's event will only be seen on-line exclusively at www.olympicwomenstoiletcam.orginhatch.com.

In order to comply with new Olympic regulations, all competitors must compete in one other event in order to compete in snowboarding. Tim will be competing in Canadian Bowling, err, Curling...

The only thing that would change if Tim won an Olympic medal

would be free Chapstick.

The Olympics "absolutely do not" showcase the best in snowboarding.

The Olympics and the X-Games are "the same shit, bigger shovel."

The Olympics are "only about the money. More than likely. Extortion, corruption and probably murder."

Do you think Utah will benefit from all this Olympic action? "Ask me later when it's finished."

Next up, we'll talk about the new owner of Alta Ski Resort, Tim Ostler. The local snowboarding

tycoon celebrated his new ownership today by tearing down all lifts.

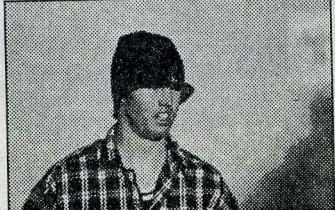
An enraged lone skier was hog-tied and removed from the property by Canyon Patrol. "It wasn't that big a deal, the guy was 'bout 80 and once we drove him out and dropped him off at the Deer Valley Ski Sanctuary he got a grip," said Deputy Asskiss. Deer Valley was sanctioned as the world's only "Ski Reserve" last year.

There are talks developing on whether Tim will allow another Utah Tycoon -Earl Miller, to erect a "Ski Museum" on the old location of the now leveled Goldminer's Daughter. Although Tim doesn't really seem to like the guy and won't return his calls, Earl Miller has signed on a bunch of attorneys and is writing a new book called "Snowboarding and Satanism" to off-set the fees.

When asked about the future plans he has for Alta, Tim Ostler just smiles and can be quoted as saying "skinny dipping in Secret Lake every day til I die".

Thanks Tim.

andywrightphoto.com



Chris Coulter

Age: 22

Years in Utah: 4th winter

Home Owner:

Not yet, still renting

Home Utah Resort: Brighton

Stance: GOOFY, rides an Elevation

156, 21.5" wide with +17 degrees

in front and -15 degrees in back

Animal that best represents you:

Monster

Sponsors: Elevation Snowboards,

Tech Nine Bindings, Electric

Eyewear, Vans Boots.

Olympic Mascot: A beautiful

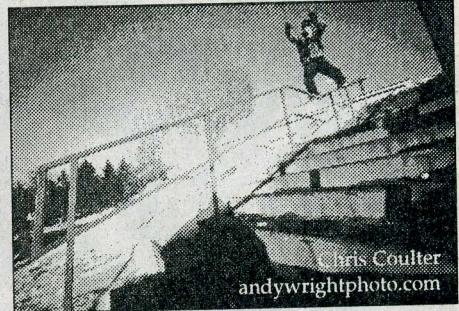
Physical Therapist

Meet Chris Coulter, one of the New Mexicans.... a transplant from great state of New Mexico, that is. Although my thoughts on New Mexico equal sun and heat and a few Casinos, they do have mountains topped with snow there and Chris must be comfortable with the cold, since his Olympic event crossover would be

Hockey. I think Hockey

would be a good sport for Chris. The last thing you would see before he knocked you on your ass would be his smile. Chris is a fun kid doing fun stuff.

You might be able to spot Chris in the crowd during the Men's Halfpipe Finals and a



Chris Coulter

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get the helicopter to go with the butler. Did I mention we'd put in a landing pad?"

Chris seems to have a positive outlook on the Olympics and the X Games in general, saying only: "They are ill events with the illest dudes!" The Olympics will showcase "some of the best in halfpipe snowboarding. However, there are so many other aspects of snowboarding that will not be seen." Look for him sliding rails in the parking lot to catch a glimpse of one of those "aspects" of snowboarding. I would bet if they set up a 100 foot tall rainbow rail at the end of the distance ski jump thing, he would be the first crazy mo-fo to hit it.

One of the ways that he thinks Utah will benefit by hosting the games is "people will realize what a good place it is to live and will move here." I guess this would be good for Chris since, once the secret operation to buy out Alta Ski Resort becomes a reality, he will be sitting on a gold mine resort that will be home to the two biggest terrain parks, one for beginners and one for experts. "This freed Alta would cater to everyone except snowbladers." Thanks Chris.

andywrightphoto.com



Seth Graham Huot

Age: Burnt to a crisp

Years in Utah: Since Jr. High, a long time ago...

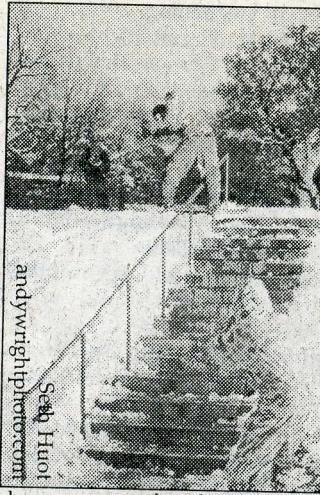
Home Owner: By technicality.

Home (Utah) Resort: The Rail Garden and wherever a snowmobile will get me. Brighton on occasion.

What he rides: I ride CAPITA Snowboards and they have the Freedom Groove technology, so I just set it up wherever it is comfortable with the degrees at 15 and -15.

Plan on staying in Utah: Yes. This is home.

Animal that best represents you: I don't know, but I like watching small animals when I am looking out the window. Birds, squirrels, cats and stuff. They cruise around doing little animal stuff and are



always on guard and attentive. It is inspiring.

Sponsors and Love: CAPITA, Volcom, Milosport, Dragon, GMC, Subject, DC, Nixon, Technine, F.O.D.T., Bakoda also sends me crap and I film with Kingpin Productions.

Olympic Mascot: I think it should be that guy in the hotdog suit and he should drive around in the Oscar Meyer Weiner car and give out free hotdogs to anyone who wanted one. Cause hotdogs are good.

We'll start off by saying that Seth would like to see some Olympic hockey, but won't go out of his way to see it... So if anyone would like to pick him up in a helicopter, swing by and let him get a peak at it before dropping him off somewhere up by Porter Fork or something, please let us know...

The main difference between the X-Games and the Olympics is the marketing. "The X-Games will have a sponsor like Mt. DEW" and the "Olympics will have Chevy Trucks." When a town gets the Olympics, they change the whole face and put up a big facade over the city; the X-Games just brings in a bunch of cameras and builds a bunch of jumps and says 'HUCK!' Oh yeah, the other thang is that the Olympics shows us the best "athletes" in snowboarding. "Snowboarding to me is not an athletic activity. That is maybe why I don't compete much".

When Seth first started snowboarding he really wanted to be a future Olympian. He picked up all his stuff and left Utah and moved to Vermont. He didn't need the Utah pow any more, and since he was focusing on being a

pipe jock and training everyday, the Brighton ditch wasn't quite up to Olympic standards, knowhatsayin? Only this dream didn't last too long because it was "complete torture cause I would cruise around the East and see endless handrails that I wanted to do, but my "coach" wouldn't let me do them because handrails are "gnarly" and he didn't want me to get all broken off with upcoming contests." That is when Seth realized that having an Olympic medal "wouldn't be that rad. I guess I don't like people telling when and or what to ride."

The skiers are going to be super psyched when Mr. Huot becomes the proud new owner of Alta Ski Resort, because he won't be changing a thing.... Oh except one small thing.... "I would run the Zamboni over all the runs every morning so all the staunch exclusive Alta skiers have to ride ice everyday." Sounds to me like they have it coming to them, eh?

After it was uncovered that Seth had his hands in on the whole Olympic scandal, he soon became a household name (due to it being on the front page of the Tribune for two weeks). He was able to use his new celebrity status to "milk as much possible money as I could out of it". He did a bunch of ads for Totally Awesome Computers and appeared on every talk show from Ricky Lake to Jerry Springer (where he surprised Orin Hatch with a folding chair to the head). This brought him in scads of cash... Enough to "buy an island somewhere near the equator so I won't have to deal with the cold anymore and I can just kick back and laugh".

Thanks Seth. Can we come visit?

andywrightphoto.com



Brandon Bybee

Age: 24

Years In Utah: Since 1984 (baby)

Home Owner: I am building a home.

Home Resort: The Canyons, and the Utah Backcountry

Stance, board, etc.: My stance is 22 3/4 inches wide, with angles of

positive 17 on the front and negative 12 on the back. I ride all of the M3 boards, I don't really have a favorite, they are all good.

Do you plan on staying in Utah: It depends, too many people are moving here and it's getting way outta hand.

Animal the best represents you: Probably a cow, cause you are what you eat. I just ate a hamburger.

Sponsors and Love: M3, Vans, Arnette, Alphanumeric, Nixon, Milosport. My wife, family, Ephsy. Olympic Mascot?: Do they even have mascots?

Brandon knows as well as any other snowboard kid, that the Olympics are "just a contest and contests don't mean jack."

At first he thought that hosting the Winter Games "would be cool. Salt Lake has made a lot of improvements. But now it's like come on, lets get this over with, you know?"



Brandon Bybee
andywrightphoto.com

You won't be seeing Brandon in the crowd at any of the events...

"It's cool and all, but I am going to stay away from the madness."

The only thing that would change if he were to ever win an Olympic medal is that he "would finally be able to answer that annoying question that I am asked at least twice a day... So are you going to be in the Olympics?" Of course, the event that Brandon would medal in would probably be a slopestyle event, which isn't currently an event, because "I like to hit jumps and stuff."

It will be a big wake-up to the year 2002 for all the "dumb stuck up

Continued on Page 37

bad religion

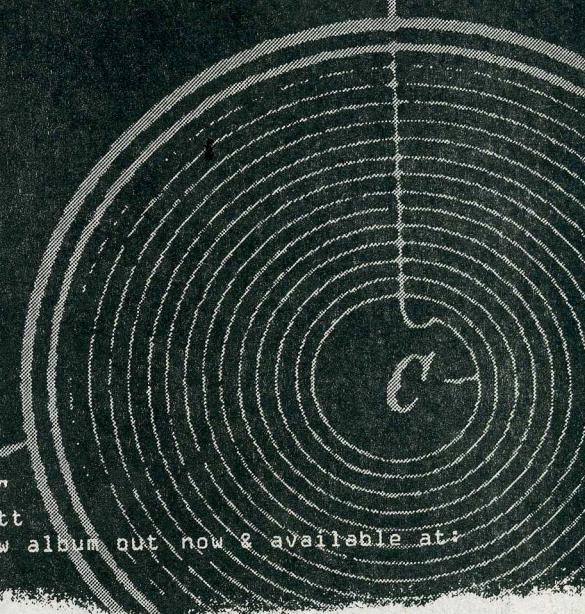


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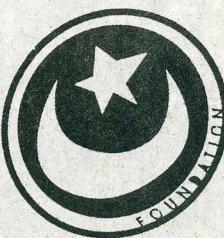
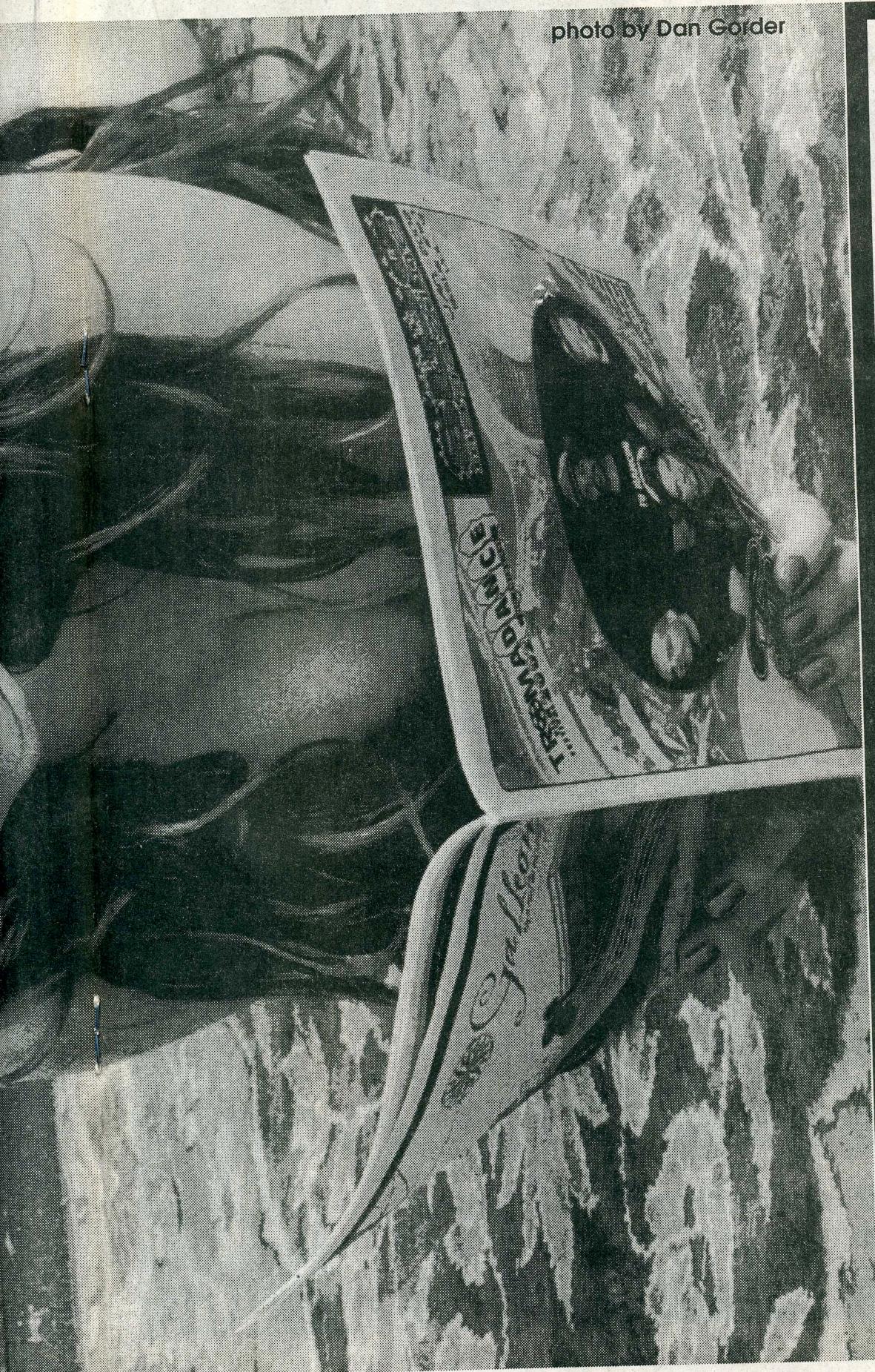
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skiers" at Alta once he takes over ownership. He won't change a thing, "it's a dope resort, and has way good terrain. Dude, it's 2002, let's drop the bitterness towards snowboarding."

Brandon was able to steer clear of any bribery scandals. He makes plenty of money from his sponsors.

Cheers!

andywrightphoto.com



Jason Murphy

Age: 26

Years in Utah: 12

Home Owner: Yes

Home Resort: The Canyons

What he rides: Sims Jason Murphy Pro Model (of course) 22" stance, regular foot +15 on the front and -12 on the back binding

Plan on staying in Utah: YES

Animal that best represents you: No idea

Sponsors and Love: My wife Becky, Sims, Bonfire, DC, Dragon, Hurley, Ally, Link, GMC gloves and Milosport.

Olympic Mascot: A pig?

Jason Murphy, as you all probably know, has always been killing it on the snowboarding scene. This kid seems to stick everything, even after he spent two years off his snowboard riding his bike around dressed in a suit as Elder Murphy... And we all know that since Jason isn't going to be competing in any of the snowboarding events in the Olympics, they can't possibly be

a showcase for the best.... Right?

Jason paid a fist-full of cold hard cash for his seats during ALL the Olympic events. Of course, none of that money went to the Olympics... It probably went to Ethan Allen for a sick leather couch and to Circuit City for a 10 foot tall flat screen TV. "I'd rather watch it on TV than deal with the crowds and what not. Besides, I'll get a better view, anyway." Sounds good, eh? I bet Jason knows how to live.

Would an Olympic medal change anything with Jason's career in snowboarding? "Not much, I don't think, except some corporate endorsements which would probably bring in some coin." Out of all the pro-kids highlighted in this article, I would say that Jason gets my vote as the most likely to appear on a Wheaties box. Or maybe Squatters will come out with a super tasty Jason Murphy Stout (he'll never taste it, though). "The beer that makes you spin!"

Both the X-Games and the Olympics are "both so corporate, I swear the only difference is the amount of people watching."

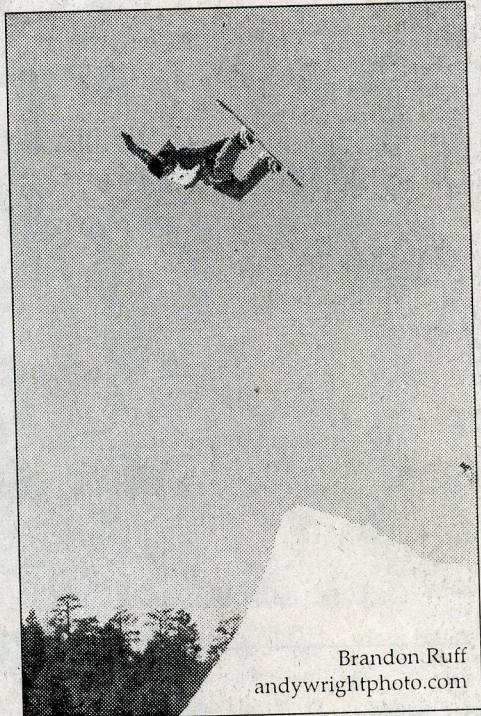
The reality of it all is that the Olympics and Utah hosting the Games is "totally about the money. Think of all the tax revenue that all those people will bring in. I also think that in the long run more people will want to move here." That might be the case when they come to town and there is free liquor everywhere, the roads are all nice and newly paved and everybody seems to be really cool.... But then when they finally do move here and find out that they have to pay \$25 bucks to be a "member" in order to purchase a watered down beer, or a metered shot of liquor, then maybe they will turn around and move out of here again.... Another casualty of what will be known as the Happy Valley Bait and Switch.

Although Jason might be able to be bribed by the Olympic Committee, as long as he doesn't know about anything shady going on, he will be regarded as a public hero when he donates a big chunk of the money to Primary Children's Hospital. "Is that fame or infamy?" he asks. "Well, I'd probably invest it all, the money anyway, and live off it. Help out some people in need." Like I said,

I think Jason will definitely get his mug on a cereal box.

It has yet to be determined what the future will hold for Alta Ski Resort now that Jason Murphy has yanked the ownership out from under the ski nazis. You can bet that it will have something to do with backcountry style kickers and a whole lot less attitude than the place currently emits....

Thanks Jason, Utah is lucky to have you here. Seriously.



Dork Evans, Kelly & Tim Ostler, Tonino can E.A.F.D. and most of all my wife. The devilwoman and my son Tobe Skull.

Olympic Mascot: A jackass?

Brandon won't be attending any of the Olympic events because he gave me all his money to have somebody take him out back and beat the hell out of him with a canned ham.

The only thing that would change in his life if you were to win an Olympic medal would be how often he showers. Of course, the event that he would medal in would be "screwing things up, I'm really good at that."

When asked if the X-Games and Olympics showcase the best in snowboarding? "They both have a bunch of dummies... I've seen some really good showcases on The Price Is Right."

It was definitely the right choice for Salt Lake to host the Games. It will be "a benefit to have our city ransacked by a bunch of fuzzy foreigners and to have our state on the verge of bankruptcy to pay

for everything."

When Brandon's secret under the table deal for Alta Ski Resort is finalized, everyone will be super stoked because he will "turn it into an amusement park, just like in Caddyshack II."

You might find yourself wondering what it is Brandon has done with his share of the Olympic Bribery Fund money that he was recently allotted to keep hush on the whole Chris Coulter Olympic scandal thang? He is going to have "Matt Wooley at Factory Tubular build me a '79 Ford Super Cab Pre-runner (he does sick fabrication) to tow a '67 Chevelle. I'll be towing it straight to West Coast Choppers in Long Beach to have Jessie James build the evilest chopper." He will then be spotted around town "hauling ass with my bitch."

Brandon. You're the man.

Jason Murphy
andywrightphoto.com

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Oh man, there is so much shit happening this month it's ridiculous. And I do mean stinky smelly shit, not the cool ass...shit. And the event that takes all the blame for all the piles of brown stuff is the much-dreaded Oly event. (Can't use the real word, since there is a corner on the market for it. The Gestapo organization known as SLOC and their

Der Fuhrer Romney might sue me). Yes, Salt Lake City will open its arms in welcoming the world, and then smother all of them with truly bad music for days. Well, let's get on with the run down of all the disgusting events due to the rich man's games on poor man's wages.

Speaking of poor men, the 7th sees the premier opening of the **TRASA Urban Arts Collective** (741 South 400 West). It will feature Poets, DJ's, and MC's that night, so join them for an evening of art and activism before the games hit. All proceeds go to benefit the **Kensington Welfare Right Union**. Support the effort against poverty.

Speaking of heavenly sounds, **The Love Cowboys** will be at Burt's Tiki Lounge on the 9th. As stated in a Dear Dickheads letter a few months back, a disgruntled punk rocker was upset about country music at Burt's and wanted more kicked to death sounds of punk. Hmm. Yes bad country sucks, but maybe that guy should check out **The Cowboys**, who hail from England and play killer rockabilly and honky-tonk for greaser fans. Yes Dickhead, come to this show to hear songs about fighting, fucking, drinking, racing, gambling, doing drugs, and lying cheating women.

The 9th also features the stalwart ska sounds of **Reel Big Fish** at Xscape. Not my cup of tea, but I would rather that you attend the above show at Burt's or this one than any of the crap going on that night. So, go skank it up.

For those who want to go to the Oly Medal Plaza on the 9th and lose their lunch because of that stupid hippie Dave Matthews and his Band's horrifically bad music, be my guest. In the immortal words of Snoopy, "Blech!"

Local indie show on the 10th at Todd's Bar. **The Uggies** show features a whole slew of bands that are all vying for a position for favorite local bands. **Red Tape** are described as, "A new local band that must be checked out." Bold statement.

Another band for the Oly Medals Plaza on the 11th is the **Foo Fighters**. In a way these guys are one of the few somewhat decent bands that will be playing at the games, but I would never insult my intelligence by attending this show at the Molympic Medals plaza.

Drunk Fest Alert!!!, at **Big John Bates and the Furs** at Burt's Tiki Lounge on the 12th. Mister Bates puts on a helluva show and his disc kicks ass. Complete with a badass babe on

stand-up bass. Bates, hailing from Canada, belts out the psycho/rockabilly as sexy go-go dancers shake their monymakers.

I hope the Dear Dickheads guy shows up, so while I'm performing the drunken swagger, I can punch him square in the face and then buy him a drink, toasting to really great music.

Another artist that has the potential to offend those bound for the celestial kingdom is **Sheryl Crow** also at the Mittympic Plaza on the 14th. Why is she offensive, you ask? She sings about "Leaving Las Vegas" suggesting the unholy gentile offense of gambling. Unless one covers up their ears and sing, "Come Come all Ye Saints" loudly, a kick trip to the Temple Square re-programming center will be in store for you. By the way, Miss Crow I though you were dead as well. Guess I couldn't be that lucky.

The 14th is Valentine's Day, put that's not really important. One must put on their best smile and still be happy at all the inconveniences heaped on us for our rich foreign visitors, as ordered by the Romnster. But, for all those troublemakers who insist on celebrating Valentine's Day with a loved one, there is the sensitively erotic sounds of **Fistful** and other featured guests at the Dead Goat Saloon.

Or there is the return of the greatest rock n' roll band in the world the **Supersuckers**. They will play one of three shows at Club Creation in Park City also on the 14th. After giving one's sweetheart genetically altered roses that are in the shape of Oly rings, brave the congested and slippery canyon road to see the gods of rock celebrate the Valentine's Day Massacre.

The other two shows for the **Supersuckers** are down in the valley at Liquid-Joe's, on the 15th and the 16th. Get tickets early, it will sell out, both shows. Those who saw their last performance on that stage will remember the truly jaw dropping performance by this talented and amazing group that are not to be missed. The best show of the month.

Also on the 16th is **SLUG Magazine's Snowboard Comp After Party** at Todd's Bar. There will be mass party going on that night to celebrate the real games, which have nothing to do with the overhyped Mormon event. No hippie, yesterday one hit wonder, boy bands, just a killer celebration of snow sports and drunken mayhem.

And now back to the crap. I think that it would be best to go through the long list of the stinky and foul. Draw your own conclusions. The list: **Smashmouth** - Medals Plaza : 15th.

(Kiddie music? Indeed.) **Brooks and Dunn - Medals Plaza** : 16th (Yes, mister Dickhead, this is bad country. Supersuckers should kick their asses and show them what real country music is all about). **Missing Persons' Dale Bozzio - Winterfest** : 17th (Flogging the dead horse of 80s music revival, Miss Bozzio, go away please.). **Train - Medals Plaza** : 17th. (Bad country or just bad alternative music, you make the call). **The Young Dubliners - Winterfest** : 19th (Bad hippie music for the snowboarders, got to keep the Mittympics squeaky clean, none of that terrible loud music, orders the Romnster).

A quick lull from the depths of the

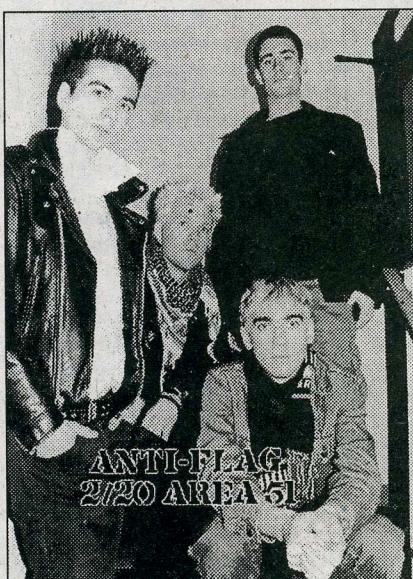
Marc Anthony - Medals Plaza : 20th (Thus starts the decent into the seventh layer of hell). **The Osmond Brothers - Thanksgiving Point** : 21st, 22nd, 23rd (Three nights to deaden the humanity of all those who reside in Provo). **N'Sync - Medals Plaza** : 23rd and 24th (Hail Satan himself to feed all the youngsters with evil subliminal messages while wearing the mask of a boy band on corporate puppet strings. Beware!!). The hits keep on coming with washed up performers of yesterday with **Bon Jovi - Rice Eccles Stadium** : 24th (Mister *Slippery When Wet* wants to be taken serious by all those reside in West Valley, that's why he cut his hair, don't you know.)

Christina Aguilarsomething - Rice Eccles Stadium : 24th (All Hail Satan's mistress!! This twelve year old use has a great.....voice? And that's why we watch her videos, buy her records, and watch her strut her...dance steps?). And the last show on the 24th at Rice Eccles Stadium is the lone rose among all the weeds. **Harry Connick Jr.** will be crooning and performing, trying to force an inch of talent and true musical songwriting into the masses of dimwits. I wouldn't be surprised if he gets booted off stage in anticipation for Aguilarsomething. What a world.

For the rest of us who have any real sense of sonic art, the night of the 24th has **Nova Paradiso** at the Dead Goat Saloon. If you missed their disc release last month then this is a chance for redemption. Killer mix of Jazz, Salsa, Swing, Funk, Latin, and theatrical quirkiness with three sexy and talented front women. Not to be missed, unless it's not punk rock enough for y'all.

And the last show of the month worth mentioning is the return of **Agent Orange** at the Zephyr Club on the 25th. After surviving the horrors of the Romnster, treat yourself to the nostalgic sounds of one of the greatest surf-punk bands that knew when to blend melody with punk fury. I used to attempt to skateboard while listening to these guys. Come watch Kevlar shed a youthful tear at this killer show, unless you're too punk for this show.

And that's it for one of the best concert previews showcasing the best (and some of the worst) shows. Enjoy the games on T.V., avoid downtown (unless you're protesting), and remember to keep taking your medication so that all those people from other countries don't suspect something us Utahns. For the deviants, there is the hardcore show on the 5th of March at Xscape, featuring **Hatebreed**, **Bane**, **What Feeds the Fire**, and **Poison The Well**. Until next month, keep sending me those care packages full of whiskey and pornos.



inferno with one of the other best show of the month. The **Dismemberment Plan** at Kilby Court on the 20th. This band must be seen to be believed, they put on one of the best indie shows ever. Musically they play quirky pop some where between XTC and Jawbox. They are one of the few bands that get better with each new disc they put out. Do not miss.

Or, if you like punk rock like Mister Dickhead craves, there is **Against All Authority**, **Anti-Flag**, and **Pipedown** at Area 51 on the 20th. Playing for the benefit of all those who have the right idea and balls to protest during the games, these bands will kick Oly butt and educate the minds of the brain dead with their power punk-hardcore.

And if blues is what you crave, then there is the return of **Robert Earl Keen** at the Zephyr Club, also on the 20th.

Great local band music with the Red Bennies at Kilby Court on the 21st. Great mod pop to shake the rump to, always putting on a sense jarring set; they kicked ass at last month's **Localized** at the Urban Lounge. Go find out why.

Yes people, the crap keeps coming with the worst band to ever bring back the 80's hair metal revival. **Creed - Medals Plaza** : 19th (This show will sell out since the masses are asses).

COMPREHENSIVE UTAH BAND LIST 2002

Do you live in Salt Lake City? Do you like going to local shows? If so, you no longer have any reason whatsoever to sit around and bitch about how bored you are! Get off your ass and go check out these bands! SLUG has listed as many bands as possible, ones that would take the time to drop us a line and tell us about their band, and as you can see, there's a shitload. So go check out these bands' websites, go to the shows, and support local music! We apologize to anyone who dropped off their information at Mars Music, Downtown Music, or the Guitar Center, because some asshole stole our drop-boxes so we didn't get you in. Sorry.

Style Key:

PNK-Punk	PPNK-Pop Punk
ROCK-Rock	CVR-Cover
INDY-Indie	HC-Hardcore
MTL-Metal	BLUES-Blues
ALTR-Alternative Rock	OTH-Other
HH-Hip Hop	JAM-Jam
EMO-Emo	IND-Industrial
NW-New Wave	GRV-Groove
RAG-Reggae	ACST-Acoustic
ALT-Alternative	INTL-International
WORLD-World	GR-Garage Rock
SKA-Ska	LAT-Latin
ROB-Rockabilly	HR-Hard Rock
ALTC-Alternative Country	POP-Pop
TECH-Techno	FLK-Folk
AG-Avant Garde	GOTH-Gothic

BAND NAME: Accident Prone
BAND DESCRIPTION: Melodic punk rock.
CD'S RELEASED: *My Trip Abroad* (2002)
PHONE#: 801-859-1092
CONTACT NAME: James
E-MAIL: miloap@bolt.com
WEBSITE:
SHOWS IN FEBRUARY: Feb. 9 @ Fresno, CA
CITY: Bountiful
STYLE: PNK

BAND NAME: Alchemy
BAND DESCRIPTION: Guitar rock under a dark ocean filled with bleeding fish.
CD'S RELEASED: *Impersonating Newsasters* (2001)
PHONE#: 801-467-2268
CONTACT NAME: David Durrant, Jeremy Smith
E-MAIL: alchemy@redtrianglerecords.com
WEBSITE: <http://www.redtrianglerecords.com>
SHOWS IN FEBRUARY: Feb. 5 @ The Urban Lounge, Feb. 23 @ Kilby
CITY: Salt Lake City
STYLE:

BAND NAME: The Basement
BAND DESCRIPTION: Justine, Loop, and Victoria are girls who rock out, and on occasion, donate plasma.
CD'S RELEASED:

PHONE#: 801-942-5571
CONTACT NAME: Loop
E-MAIL: liloopy@hotmail.com
WEBSITE:
SHOWS IN FEBRUARY: Feb. 8 @ Todd's, Feb. 22 @ TBA
CITY: Salt Lake City
STYLE: PNK/ROCK

BAND NAME: The Black Dots
BAND DESCRIPTION: Two-man 'acoustic' super-duo.
CD'S RELEASED:
PHONE#: 801-539-1003
CONTACT NAME: Bryan Mehr
E-MAIL: jkilpatrick@hussmann.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: CVR

BAND NAME: Blue Hour
BAND DESCRIPTION: Loud, noisy, experimental pop songs.
CD'S RELEASED:
PHONE#:
CONTACT NAME:
E-MAIL: charlielewisiv@hotmail.com
WEBSITE: <http://lightmanproductions.com/bluehour>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: POP/ROCK

BAND NAME: Chairs and September
BAND DESCRIPTION: Loud/Soft Alt-Rock with a heavy tinge of Mogwai, and the Smashing Pumpkins.
CD'S RELEASED:
PHONE#: 801-582-3909
CONTACT NAME: Tim
E-MAIL: windowpaine@thefragile.com
WEBSITE: <http://www.angelfire.com/indie/emoindiepussygeekrock>
SHOWS IN FEBRUARY: Feb. 8, 9, 20, 24 @ Washington Square
CITY: Salt Lake City
STYLE: INDY/ROCK

BAND NAME: Cherem
BAND DESCRIPTION: Vegan Moshcore.
CD'S RELEASED:
PHONE#: 801-913-3779
CONTACT NAME:
E-MAIL: xjustlikesuicidex@yahoo.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: HC

BAND NAME: Chubby Bunny
BAND DESCRIPTION: "Two-girl, drum and guitar combo who deliver rants about big somethings and little nothings and rock with more heart than most of their fuller-staffed male counterparts"- Bill Frost.
CD'S RELEASED: *Live On Kicking Judy* (2001)
PHONE#:
CONTACT NAME:

E-MAIL: chubbybunnyisboss@hotmail.com
WEBSITE: <http://www.utahunderground.net/ugglies>
SHOWS IN FEBRUARY: Feb. 10 @ Todd's
CITY: Salt Lake City
STYLE: PNK/ROCK/INDY

BAND NAME: Cockeyed Oval
BAND DESCRIPTION: Punky stoner rock.
CD'S RELEASED:
PHONE#:
CONTACT NAME:
E-MAIL: theband@cockeyedoval.com
WEBSITE: <http://www.cockeyedoval.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: PNK

BAND NAME: Compound Fraxure
BAND DESCRIPTION: Heavy alternative or cognizant dissonance.
CD'S RELEASED:
PHONE#: 801-366-9263
CONTACT NAME:
E-MAIL: bookus@compoundfraxure.com
WEBSITE: <http://www.compoundfraxure.com>
SHOWS IN FEBRUARY:
CITY: Southern Utah; Moab
STYLE: MTL/ALTR

BAND NAME: The Crashers
BAND DESCRIPTION: Melodic Punk mixed with many others styles of music.
CD'S RELEASED:
PHONE#: 801-294-0717
CONTACT NAME: Chris Clark
E-MAIL: thecrashers@thecrashers.net
WEBSITE: <http://www.thecrashers.net>
SHOWS IN FEBRUARY: Feb. 9 @ Kilby Court
CITY: Bountiful
STYLE: PPNK

BAND NAME: Cruisaliner Ventilators
BAND DESCRIPTION: A mixture of traditional and energetic, rockin' blues.
CD'S RELEASED:
PHONE#:
CONTACT NAME: Greg
E-MAIL: cruisaliners@netscape.net
WEBSITE:
SHOWS IN FEBRUARY: Feb. 1, 2, 15, 16 @ Docky's, Feb. 9, 23 @ Pop's Place
CITY: Salt Lake City
STYLE: BLUES

BAND NAME: D&L String Band
BAND DESCRIPTION: Duo with mandolin/fiddle & guitar that plays bluegrass, British Isles & even some Mexican.
CD'S RELEASED:
PHONE#: 801-484-4896
CONTACT NAME: Dave Peterson

E-MAIL:
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: OTH (Bluegrass)

BAND NAME: Dangerous Devil
BAND DESCRIPTION: Local hip hop artist with a growing record label.
CD'S RELEASED: *The World is Dangerous* (1999), *No Fakin' No Frontin'* (2000), *Area 51: The Playaz Project* (2001), *See No Evilz, Hear No Evilz* (2002), *Area 51: The Playaz Project 2* (2002)
PHONE#: 801-566-5297
CONTACT NAME: Griffin
E-MAIL:
thedangerousdevil@yahoo.com
WEBSITE: <http://www.dangerousdevil.bigstep.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: HH

BAND NAME: Dead Man's Hand
BAND DESCRIPTION: Metal. Pure and simple Heavy Metal.
CD'S RELEASED: *Malice* (00)
PHONE#: 801-571-2822
CONTACT NAME: Jimmy or Josh
E-MAIL: deadmanshand@dmh-online.com
WEBSITE: <http://www.dmh-online.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City; Sandy
STYLE: MTL/HC

BAND NAME: Debi Graham
BAND DESCRIPTION: High-energy aggressive acoustic.
CD'S RELEASED:
PHONE#: 801-548-2077
CONTACT NAME: Annie
E-MAIL: Sanusine@yahoo.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: INDY

BAND NAME: Dropout High
BAND DESCRIPTION: Four-Piece out of highland with catchy songs, mostly about girls.
CD'S RELEASED: *Class of Never* (2002)
PHONE#: 801-763-0266
CONTACT NAME: Jason Gibbons
E-MAIL: dropouthigh1@yahoo.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Highland
STYLE: PPNK

BAND NAME: El Kabong
BAND DESCRIPTION: A five-piece rock band that explores reggae, blues, bluegrass, and other musical styles.
CD'S RELEASED:
PHONE#: 801-467-9791
CONTACT NAME: Charlie
E-MAIL: chazmac.ekb@hotmail.com

WEBSITE:
SHOWS IN FEBRUARY: Feb. 13,14
@ Bourbon Street
CITY: Salt Lake City
STYLE: ROCK/JAM

BAND NAME: Elsewhere
BAND DESCRIPTION: Anti-Pop.
CD's RELEASED: *Karaoke Echo No.1*
PHONE#: 801-403-4083
CONTACT NAME: Hyrum
E-MAIL: hyrum@cuemedia.com
WEBSITE: <http://www.slowandloud.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: OTH (Anti-Pop)

BAND NAME: Enhance
BAND DESCRIPTION: Guitar, Drums, DJ, Keyboard. Our goal is to create and maintain atmosphere.
CD's RELEASED:
PHONE#: 801-944-5328
CONTACT NAME: Ted Brown
E-MAIL: aka_dr_blues@hotmail.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: EMO/ALTR

BAND NAME: Erosion
BAND DESCRIPTION: Avant-rock volume dealers.
CD's RELEASED: *I Love You, Goodbye*(2001), *Self-Title*(2001)
PHONE#: 801-521-8135
CONTACT NAME:
E-MAIL: erosionarts@aol.com
WEBSITE: www.erosionarts.com
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: ROCK/PNK

BAND NAME: Flesh Peddler
BAND DESCRIPTION: Songs that take you on a journey to every realm under the sun.
CD's RELEASED: *Standing*(1999), *Life Under the Sun*(2002)
PHONE#: 801-377-8984
CONTACT NAME: Lorne Wilberg
E-MAIL: edhunter@worldnet.att.net
WEBSITE: <http://www.fleshpeddler.net>
SHOWS IN FEBRUARY: Feb. 15 @ Todd's Bar & Grill, Feb. 22 @ Grant's Lounge
CITY: Provo
STYLE: IND/NW

BAND NAME: Gelloppy
BAND DESCRIPTION: Ferocious vocals and crushing riffs compose this sludge-filled, rhythmic pit of twisted unapologetic chaos.
CD's RELEASED:
PHONE#: 801-334-6309
CONTACT NAME:
E-MAIL: gelloppy@hotmail.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Ogden
STYLE: HC/MTL/GRV

BAND NAME: General Rude
BAND DESCRIPTION: Roots Reggae.
CD's RELEASED: *Doesn't Seem Right*(1996)
PHONE#: 801-461-4604
CONTACT NAME: Tom
E-MAIL: contact@generalrude.com
WEBSITE: <http://www.generalrude.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: RAG

BAND NAME: Get Stakerized
BAND DESCRIPTION: A little bit less than funky, this band has no rhythm, but always manages to create its own brand of mayhem.
CD's RELEASED: *Music from Saturday Morning Children's Show Stakerfriends*(1973-77), *Staker Maker! Live in Germany*(1989), *Fear of a Stakerized Planet*(1990)
PHONE#: 801-671-8253
CONTACT NAME: Stakerized
E-MAIL: getstakerized@hotmail.com
WEBSITE:
SHOWS IN FEBRUARY: Feb. 17,24
@ Warehouse
CITY: Stakernation
STYLE: PNK

BAND NAME: Gina French
BAND DESCRIPTION: Acoustic based, flavored with soul, rock, folk, world, and blues. The voice and music like to dangle over the light and dark sides of emotion.
CD's RELEASED: *Sacred Ground*(1997)
PHONE#: 801-277-8793
CONTACT NAME: Gina French
E-MAIL: ginamfrench@netscape.net
WEBSITE:
<http://www.mp3.com/ginafrench>
SHOWS IN FEBRUARY: Feb. 19 @ Club 310
CITY: Salt Lake City
STYLE: ACST/ALTR

BAND NAME: Headrec
BAND DESCRIPTION: Emotional metal with a twist of funk.
CD's RELEASED: *The Developing Child*(2002)
PHONE#: 801-920-7843
CONTACT NAME: Mike Gilmore
E-MAIL: fanmail@headrec.com
WEBSITE: <http://www.headrec.com>
SHOWS IN FEBRUARY:
CITY: Ogden
STYLE: ALT/MTL

BAND NAME: Hiro Chhatpar Ensemble
BAND DESCRIPTION: Music of India. Sitar, Tabla, Tanpura perform in a traditional Indian style with spiritual vibrations, floating all around.
CD's RELEASED:
PHONE#: 801-565-8354
CONTACT NAME: Hiro Chhatpar
E-MAIL: rochhatpar@network.com

WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: INTL/WORLD

BAND NAME: Hospital Food
BAND DESCRIPTION: Aggressive Punk Rock with a little Hardcore in our blood.
CD's RELEASED: *Suburban Zoo*(2001)
PHONE#: 801-576-1328
CONTACT NAME: Gentry Bauer
E-MAIL: hosfood@yahoo.com
WEBSITE: <http://www.hospital-food.net>
SHOWS IN FEBRUARY:
CITY: Sandy
STYLE: PNK/HC

BAND NAME: Huge
BAND DESCRIPTION: Power Pop and R&B. Crazy fun band.
CD's RELEASED:
PHONE#: 801-359-1646
CONTACT NAME: John McCool
E-MAIL: limopromo@hotmail.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: ROCK

BAND NAME: ICBM
BAND DESCRIPTION: An offensive humorous Rap/Rock Band.
CD's RELEASED:
PHONE#: 801-342-0463
CONTACT NAME: Radar
E-MAIL:
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: HH/HC

BAND NAME: iemol
BAND DESCRIPTION: Loud.
CD's RELEASED: *Rock it 'til You Choak*(2002)
PHONE#: 801-540-7256
CONTACT NAME: Nate
E-MAIL: iemol@iwon.com
WEBSITE: <http://wwwиемол.net>
SHOWS IN FEBRUARY: Feb. 2 @ Tom Tom (Sandy)
CITY: Salt Lake City; Kaysville
STYLE: GR/ROCK

BAND NAME: Insatiable
BAND DESCRIPTION: 7-piece Ska band with horns-top-rank-party.
CD's RELEASED: *Can't Get Enough*(1994), *Inflatable*(1996), plus various compilations on Moon Records.
PHONE#: 801-268-8455
CONTACT NAME: Jeff Evans
E-MAIL:
WEBSITE:

SHOWS IN FEBRUARY: Opening for Creed and Mark Anthony at Winter Games
CITY: Salt Lake City
STYLE: SKA

BAND NAME: Io
BAND DESCRIPTION: 4-piece experimental /post-doom/Indie/Space-Core.
CD's RELEASED:
PHONE#: 801-547-1653
CONTACT NAME: Matt
E-MAIL: gypsyfan@hotmail.com
WEBSITE:
http://www.geocities.com/planet_io
SHOWS IN FEBRUARY:
CITY: Ogden
STYLE: OTH

BAND NAME: The Item
BAND DESCRIPTION: Trashy, dancey, electric pop.
CD's RELEASED: *Self-titled EP*(2002)
PHONE#: 801-816-1438
CONTACT NAME: Matt Hill
E-MAIL: heyrocker@sexynerds.com
WEBSITE:
SHOWS IN FEBRUARY: Feb. 7 @ Kilby, Feb. 9 @ Todd's, Feb. 10 @ Todd's, Feb. 20 @ 510 W. 100 S.
CITY: Salt Lake City
STYLE: POP

BAND NAME: The Juniper Complex
BAND DESCRIPTION: Technical Metal Hard-Core with melody breakdowns (Emo influenced).
CD's RELEASED:
PHONE#: 801-487-1441
CONTACT NAME: Mike Wright
E-MAIL: thejunipercomplex@hotmail.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: HC/EMO

BAND NAME: Katagory V
BAND DESCRIPTION: A progressive metal band with very melodic songs.
CD's RELEASED: *Present Day*(2001)
PHONE#: 801-486-4324
CONTACT NAME:
E-MAIL: visualvoid23@aol.com
WEBSITE:
<http://www.katagory5.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: MTL/OTH (Progressive)

BAND NAME: LLAJ TAY KU (yock-tie-ku)
BAND DESCRIPTION: 4-piece group playing folklore/indigenous music of Peru, Bolivia, Chile, and Ecuador, plus some originals.
CD's RELEASED:
PHONE#: 801-484-4896
CONTACT NAME: David
E-MAIL:
WEBSITE:
<http://www.rumillajta.com>
SHOWS IN FEBRUARY: Every weekend @ Incantation Restaurant
CITY: Salt Lake City
STYLE: LAT/INTL

BAND NAME: Loiter Cognition
BAND DESCRIPTION: Dark ska is when you listen to metal and get kicked in the face by a rude boy.
CD'S RELEASED:
PHONE#: CONTACT NAME: E-MAIL: pins@minorthreat.com
WEBSITE: <http://www.loiter.freedompage.com>
SHOWS IN FEBRUARY:
CITY: Sandy/Midvale
STYLE: SKA

BAND NAME: The Mafia
BAND DESCRIPTION: We play Hard-Core, Punk, Rock 'n Roll mix. The Casualties, Bad Brains + some Led Zeppelin.
CD'S RELEASED: *Self-titled*(2002)
PHONE#: 801-575-8571
CONTACT NAME: Andrew Graver.
E-MAIL: mafiapunk@hotmail.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: HC/PUNK

BAND NAME: Maschine Fetisch
BAND DESCRIPTION: Who says dark and aggressive style has to be depressing/negative? We'd rather associate it with good thoughts.
CD'S RELEASED: *Solid Gold Underpants*(1999), *Drama* EP(2001), *Self-titled*(2001) featured on "Backscatter" compilation(2001)
PHONE#: 801-544-3565
CONTACT NAME: Jeph Huso
E-MAIL: chickenfood@pocketmail.com
WEBSITE: <http://mf.web.tripod.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: IND/NW

BAND NAME: The Memes
BAND DESCRIPTION: Indie Twang Rock.
CD'S RELEASED: *Barcelona* EP(2001)
PHONE#: 801-425-8189
CONTACT NAME:
E-MAIL: wendy@aros.net
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Southern Utah; Torrey
STYLE: INDY/ALTC

BAND NAME: Men of Leizure
BAND DESCRIPTION: Wits-End: vocals, Asia Complex; vocals, Guerrilla: DJ Production, Overhead: DJ Production.
CD'S RELEASED: *Concepts, Thoughts, and Ideas*(2002)
PHONE#: 801-920-0711
CONTACT NAME: Overhead
E-MAIL: djoverhead@yahoo.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: HH

BAND NAME: Metal Tears
BAND DESCRIPTION: 4-piece Rock band, energetic, rock with a modern Metal Twist.
CD'S RELEASED: *Live Studio 54*(1997), *Self-titled*(1999)

PHONE#: 801-637-0525
CONTACT NAME: Glenn Kassahn
E-MAIL: metaltearsmusic@aol.com
WEBSITE:
<http://www.metaltears.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: ROCK/HR

BAND NAME: Mindlock
BAND DESCRIPTION: A hardcore band. Mindlock is extremely fast and aggressive.
CD'S RELEASED: *Self-titled*(1997, 2000, 2001)
PHONE#: 801-566-3894
CONTACT NAME: Marc Hammond
E-MAIL: mail@mindlock.net
WEBSITE: <http://www.mindlock.net>
SHOWS IN FEBRUARY:
CITY: Sandy
STYLE:

BAND NAME: Misery Inc.
BAND DESCRIPTION: Music to kill yourself by.
CD'S RELEASED: *H.A.P.P.Y.*(2001)
PHONE#: 801-274-1993
CONTACT NAME: Paul Gilbert
E-MAIL: miseryinc2001@yahoo.com
WEBSITE: <http://www.miseryinciscool.net>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: IND/ALTR

BAND NAME: Mourning Glory
BAND DESCRIPTION: Doomcore with a hint of black-metal flavoring.
CD'S RELEASED:
PHONE#:
CONTACT NAME:
E-MAIL:
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: MTL/HC

BAND NAME: MuddPuddle
BAND DESCRIPTION: Original Rock 'n Roll, Americana style.
CD'S RELEASED: *Nothing I Can Do*(2001)
PHONE#: 435-654-5535
CONTACT NAME: Marty Klein
E-MAIL: schui@xmision.com
WEBSITE:
SHOWS IN FEBRUARY: Feb. 9 @ Park City (SLOC), Feb. 13 @ Washington Sq. (SLOC)
CITY: Park City
STYLE: ROCK/GRV

BAND NAME: My Destiny
BAND DESCRIPTION: Upbeat garage rock with a pop feel.
CD'S RELEASED: *Sunday Everyday* EP(2001)
PHONE#: 801-608-2089
CONTACT NAME: Stefan Marsco
E-MAIL: manager@mydestiny.com
WEBSITE: <http://www.mydestiny.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: INDY/POP

BAND NAME: Never Never
BAND DESCRIPTION: Band consists of two members. Patrick on

vocals and Dave on guitars, bass, rhythm machine and effects.
CD'S RELEASED: *Die For Me*(2000), *Stage Fright*(2001)
PHONE#: 801-647-8835
CONTACT NAME: Patrick
E-MAIL: bloodfeast2000@hotmail.com
WEBSITE:
SHOWS IN FEBRUARY: Feb. 2 @ Blue Kats, Feb. 8 @ Moes
CITY:
STYLE: IND/HC

BAND NAME: One by One
BAND DESCRIPTION: Intense upbeats oriented to the dance-floor distorted gritty edge with nasty dimension.
CD'S RELEASED: *Raspberry*(1999) and *Head>Body*(2001)
PHONE#: 801-965-0649
CONTACT NAME: Renny
E-MAIL: insanity@onebyonemusic.com
WEBSITE: <http://www.onebyonemusic.com>
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: IND/TECH

BAND NAME: Opened Up
BAND DESCRIPTION: Evil Core. The Straight Edge hates you.
CD'S RELEASED: *All Dressed Up...And Nowhere to Die*
PHONE#: 801-913-3779
CONTACT NAME:
E-MAIL: xopenedupx@yahoo.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: MTL/HC

BAND NAME: The Opposable Thumbs
BAND DESCRIPTION: Aggressive heavy rock with an energetic live show.
CD'S RELEASED: *Seven*(2001)
PHONE#: 801-968-6010
CONTACT NAME:
E-MAIL:
WEBSITE:
SHOWS IN FEBRUARY: Feb. 9 @ Rock Bottom
CITY: Salt Lake City
STYLE: MTL/HR

BAND NAME: Organick Khemistry
BAND DESCRIPTION: Organick Khemistry is currently a two-piece band. Featuring Tom King on the Seven-String Electric Violin and Deanna Taylor on Flute or Piano. The pieces played range from old favorite sing-along tunes to vibrant original creations that stir the heart and uplift spirits.

CD'S RELEASED:
PHONE#: 801-718-3646
CONTACT NAME: Tom King
E-MAIL: Bluesguy@xmision.com
WEBSITE:
<http://www.xmision.com/bluesguy/~ok.html>
SHOWS IN FEBRUARY: Feb. 11 @ Midtown Manor
CITY: West Jordan
STYLE: FLK/OTH (Original)

BAND NAME: P.S.
BAND DESCRIPTION: Indie Rock with a punk edge (Jimmy Eat World meets MxPx).
CD'S RELEASED: *The Thought You Forgot*(2001)
PHONE#: 801-706-3786
CONTACT NAME: T.J. Orton
E-MAIL: shavings11@yahoo.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: INDY/ALTR

BAND NAME: The Pasty Whites
BAND DESCRIPTION: Punk Rawk with a Twist.
CD'S RELEASED:
PHONE#: 801-963-6148
CONTACT NAME: Josh Hardesty
E-MAIL: spike3inches@aol.com
WEBSITE:
SHOWS IN FEBRUARY:
CITY: Salt Lake City
STYLE: PPNK

BAND NAME: Poison Candy
BAND DESCRIPTION: We are working on controlling other people's minds with feedback.
CD'S RELEASED:
PHONE#:
CONTACT NAME:
E-MAIL: throwuphead@yahoo.com
WEBSITE:
<http://www.geocities.com/poisoncandysite>
SHOWS IN FEBRUARY:
CITY: Bountiful
STYLE: ROCK/POP

BAND NAME: Polly Put the Kettle On
BAND DESCRIPTION: Solo artist out of central Utah.
CD'S RELEASED: *Blue*(1998), *Contagion*(2000)
PHONE#:
CONTACT NAME:
E-MAIL: logichype@yahoo.com
WEBSITE: <http://listen.to/polly>
SHOWS IN FEBRUARY:
CITY: Provo
STYLE: ACST/FNK/ROCK

BAND NAME: Pushing Up Daises
BAND DESCRIPTION: Heavy Rock rooted lab experiment...Everybody dies.
CD'S RELEASED:
PHONE#: 801-712-3689
CONTACT NAME: Daryl McLaren
E-MAIL: deathdealer801@yahoo.com
WEBSITE:
SHOWS IN FEBRUARY: Feb. 8 @ Tom Tom Music
CITY: Salt Lake City
STYLE: IND/MTL

BAND NAME: Sand
BAND DESCRIPTION: Sand is a band that produces good albums and plays great rock shows.
CD'S RELEASED: *Sand*(1998), *Second Skin*(2000), and *Elephantine*(2001)
PHONE#: 435-757-1002
CONTACT NAME: Bash
E-MAIL: sand@cache.net
WEBSITE: <http://www.sandtheband.com>

SHOWS IN FEBRUARY:

CITY: Northern Utah; Logan

STYLE: HR

BAND NAME: Set in Motion**BAND DESCRIPTION:** Super-energetic melodic/emotional punk rock. Your new favorite band.**CD'S RELEASED:** *Potential Energy* EP(2002)**PHONE#:** 801-375-5314**CONTACT NAME:** Josh**E-MAIL:** set_in_motion@hotmail.com**WEBSITE:** <http://www.motion-punx.com>**SHOWS IN FEBRUARY:**

CITY: Provo

STYLE: INDY/PNK

BAND NAME: Shelo**BAND DESCRIPTION:** "Socalish" Punk Rock.**CD'S RELEASED:****PHONE#:** 801-680-2938**CONTACT NAME:** Matt**E-MAIL:****WEBSITE:****SHOWS IN FEBRUARY:**

CITY: Salt Lake City

STYLE: PPNK

BAND NAME: Signal**BAND DESCRIPTION:** An intense force of angry, tortured vocals and violent musical passages.**CD'S RELEASED:** *Demo*(2000)**PHONE#:** 942-7875**CONTACT NAME:****E-MAIL:** matt@signallive.com**WEBSITE:** <http://www.signallive.com>**SHOWS IN FEBRUARY:** in progress, check website

CITY: Salt Lake City

STYLE: MTL/OTH (Progressive)

BAND NAME: Silvio Manuel**BAND DESCRIPTION:** A hard rock project inspired by the world of sorcerers.**CD'S RELEASED:****PHONE#:****CONTACT NAME:****E-MAIL:** yogicoyote@yahoo.com**WEBSITE:****SHOWS IN FEBRUARY:**

CITY: Salt Lake City

STYLE: ROCK/HR

BAND NAME: Solid Ash**BAND DESCRIPTION:** Powerful melodies filtered through an eclectic mix of rock, emotion with an eclectic mix of rock, emotion with a touch of funk**CD's RELEASED:** *Basement Session*(2001)**PHONE#:** 801-294-8268**CONTACT NAME:** John Shuman**E-MAIL:** solidash@hotmail.com**WEBSITE:****SHOWS IN FEBRUARY:**

CITY: Salt Lake City

STYLE: ALTR/ROCK

BAND NAME: Sonic Terrorism**BAND DESCRIPTION:****CD's RELEASED:****PHONE#:** 435-783-4635**CONTACT NAME:** Cliff**E-MAIL:** erlewt@yahoo.com**WEBSITE:****SHOWS IN FEBRUARY:** Feb. 16 @

Sanctuary

CITY: Salt Lake City

STYLE: IND/MTL

BAND NAME: The Sore Losers**BAND DESCRIPTION:** Acoustic and electric urban rock.**CD'S RELEASED:** *Heartbreakin'*(2001)**PHONE#:** 801-508-1852**CONTACT NAME:****E-MAIL:** thesorelosers@hotmail.com**WEBSITE:****SHOWS IN FEBRUARY:** Feb. 9,17,19

@ Todd's

CITY: Salt Lake City

STYLE: ROCK/ALTR

BAND NAME: Sounds End**BAND DESCRIPTION:** Transcendental music for the soul, Psychedelic Pimp rock.**CD'S RELEASED:** *Soundend*(1999),*Empathy*(2000)**PHONE#:** 801-530-7239**CONTACT NAME:** Aaron**E-MAIL:** existin@yahoo.com**WEBSITE:****SHOWS IN FEBRUARY:** Feb. 7 @ The

Urban Lounge

CITY: Salt Lake City

STYLE: ALTR/AG

BAND NAME: Stealins Candy**BAND DESCRIPTION:** Heavy Boozy Rock.**CD's RELEASED:** *Who Needs**Flouride*(2001)**PHONE#:** 801-461-0005**CONTACT NAME:** Spock**E-MAIL:****WEBSITE:****SHOWS IN FEBRUARY:** MO's Grill and Burt's (TBA)

CITY: Salt Lake City

STYLE: ROCK/HR

BAND NAME: Suke**BAND DESCRIPTION:** Acoustic roots with Hip-Hop overtones.**CD'S RELEASED:****PHONE#:** 801-694-4997**CONTACT NAME:** Aaron**E-MAIL:****WEBSITE:****SHOWS IN FEBRUARY:**

CITY: Salt Lake City

STYLE: HH/ACST

BAND NAME: Sunfall Festival**BAND DESCRIPTION:** Female-fronted emotional pop, sweet vocals fluttering above bellowing guitars, hooky and intense.**CD'S RELEASED:** *Absolutely Splendid*(1997), *On the Verge*(1998), *Monday 23 & 23b*(2001)**PHONE#:** 801-356-8625**CONTACT NAME:** Sarah Wiley**E-MAIL:** sarah@sunfallfestival.com**WEBSITE:** <http://www.sunfallfestival.com>**SHOWS IN FEBRUARY:** Feb. 15 @Washington Square (10:30 a.m.), Feb. 15 @ Kilby Court (8:00 p.m.)

CITY: Provo

STYLE: POP/ROCK

BAND NAME: Swank 5**BAND DESCRIPTION:** Swank 5 is a four-piece groove metal coalition.**CD's RELEASED:** *Smooove*(2001)**PHONE#:** 801-466-2494**CONTACT NAME:** Mark**E-MAIL:** swankfive2001@yahoo.com**WEBSITE:** <http://www.swankfive.com>**SHOWS IN FEBRUARY:**

CITY: Salt Lake City

STYLE: GRV

BAND NAME: Torque**BAND DESCRIPTION:****CD'S RELEASED:****PHONE#:****CONTACT NAME:****E-MAIL:** torqband3@hotmail.com**WEBSITE:** <http://www.torq.cjb.com>**SHOWS IN FEBRUARY:**

CITY: West Jordan

STYLE: MTL/ROCK

BAND NAME: Towline**BAND DESCRIPTION:** Hey! Hey! My! My! Rock and roll will never die!**CD'S RELEASED:** *No Escape*(2001)**PHONE#:** 801-732-0790**CONTACT NAME:** Grant Platt**E-MAIL:** towlinefarclub@hotmail.com**WEBSITE:** <http://www.towlineweb.com>**SHOWS IN FEBRUARY:** Feb. 1 @

Kamikaze's, Feb. 8 @ Brewvie's

CITY: Ogden

STYLE: ROCK

BAND NAME: The Under Fives**BAND DESCRIPTION:** Greaser Rock 'n Roll, rockabilly with funny lyrics and too much energy.**CD'S RELEASED:****PHONE#:** 801-487-3063**CONTACT NAME:** Jeremy Hill**E-MAIL:****WEBSITE:****SHOWS IN FEBRUARY:** Kilby Court

CITY: Salt Lake City

STYLE: ROB

BAND NAME: Unfold**BAND DESCRIPTION:** Melodicore.**CD'S RELEASED:** *Breakaway*(2000)**PHONE#:****CONTACT NAME:****E-MAIL:** codehero1@hotmail.com**WEBSITE:** <http://www.unfoldsite.com>**SHOWS IN FEBRUARY:** Feb. 9 @ The

Nile Theater, Mesa, AZ

CITY: St. George

STYLE: PNK

BAND NAME: Up Yer Sleeve**BAND DESCRIPTION:** Torch-Blues-Rock-n-Roll.**CD's RELEASED:** *Deceptive Little Sweets*(1998), *White Stallions & Ancient Souls*(2002)**PHONE#:** 801-359-6339**CONTACT NAME:** Gail Krug**E-MAIL:** yersleeve@aol.com**WEBSITE:** <http://www.yersleeve.com>**SHOWS IN FEBRUARY:** Every

Tuesday @ Burt's Tiki Lounge

CITY: Salt Lake City

STYLE: BLUES/ALTR

BAND NAME: Uptown Hustlers**BAND DESCRIPTION:** Contemporary Blues.**CD'S RELEASED:****PHONE#:** 801-488-5381**CONTACT NAME:** Jake**E-MAIL:** drejoa@wfirmls.com**WEBSITE:****SHOWS IN FEBRUARY:**

CITY: Salt Lake City

STYLE: BLUES

BAND NAME: Vertical Skinni**BAND DESCRIPTION:** Trash punk/Metal band with lots of volume, mayhem and vulgarity.**CD's RELEASED:** *Peace of Mind*(2002)**PHONE#:** 801-548-6301**CONTACT NAME:** Naz**E-MAIL:** verticalskinni@hotmail.com**WEBSITE:** <http://www.verticalskin-ni.com>**SHOWS IN FEBRUARY:** Feb. 23 @

Salina, UT, Feb. 28 @ Getty's (CD Release Party)

CITY: Salt Lake City

STYLE: PNK/MTL

BAND NAME: Violet Ruin**BAND DESCRIPTION:** Early 80's Goth rock ala The Cure, Bauhaus. Dark & Melodic, touch of indie.**CD's RELEASED:** *Violent Run*(2002)**PHONE#:** 801-364-6105**CONTACT NAME:** Rebecca**E-MAIL:** violetrun@hotmail.com**WEBSITE:** <http://www.violetrun.com>**SHOWS IN FEBRUARY:**

CITY: Salt Lake City

STYLE: IND/GOTH

BAND NAME: Walls End**BAND DESCRIPTION:** We like punch...Hard punch...Doesn't matter what flavor.**CD's RELEASED:** *Demo*(2001)**PHONE#:** 801-802-8165**CONTACT NAME:** Chris Hanks**E-MAIL:** wallsend5@hotmail.com**WEBSITE:** <http://www.wallsend.org>**SHOWS IN FEBRUARY:**

CITY: Southern Utah

STYLE: ROCK

BAND NAME: The Washington Generals**BAND DESCRIPTION:** Rock n' roll/old time punk rock.**CD's RELEASED:** *Demo*(2000)**PHONE#:** 801-363-4419**CONTACT NAME:** Travis**E-MAIL:** travees2001@yahoo.com**WEBSITE:****SHOWS IN FEBRUARY:** Feb. 17,19 @

Todd's

CITY:

STYLE: GR/ROCK

BAND NAME: Wendy**BAND DESCRIPTION:** Eclectic Heavy Country Swing.**CD's RELEASED:** *Pave the Planet***EP**(2000)**PHONE#:** 435-425-3189**CONTACT NAME:** Wendy**E-MAIL:** wendy@aros.net**WEBSITE:****SHOWS IN FEBRUARY:**

CITY: Southern Utah; Torrey

STYLE: INDY

WINTERSTICK

The Evolution of a Revolution

By Josh Scheuerman

"My story starts in 1970 when I lived in White Plains, NY and I was a wannabe surfer." This is the brief confession of one of snowboarding's history makers, **Dimitrije Milovich**. Dimitrije has been pushing the evolution of snowboarding for the last three decades and has been a major influence on the technology and the overall design of the sport as it exists today. His company, **Winterstick**, was one of the first snowboard companies ever and weathered more than its fair share of hardships as well as triumphs; starting along the way something that was revolutionary, different, and unique. The revolution today is one shared by millions around the world, but its roots can be traced back to a handful of dreamers like Dimitrije, dreamers in search of a new freedom.

In November 1970, **Surfer Magazine** ran an article about Mike Doyle and his single ski. "Mike talked about how neat his single ski was and how it had come to him in a dream." Mike Doyle was a world champion surfer and an important snow "sport" innovator, but not the first snowboarder, since he still relied on poles. There was a reply in the following issue of **Surfer Magazine** from a snow surfer that Dimitrije read, "In your Nov. issue, Mike Doyle said he had a dream about snowskiing, my suggestion is to dream on if that's how snow surfing equipment is to be designed. I converted Mike to my ideas on snow surfing equipment in full consciousness of the way I have been doing it for the last six years. My snow vehicles need no such props, the snow surfer is free to walk the board and position his

feet where he chooses. Very few people know about my boards because I choose to do business on a personal level. Maybe I'll never be known as a big name inventor, but I do know the individual that I build for will have the best equipment available and they will not be bound. Wayne Stoveken."

Wayne was a surfer from Long Beach Island, NY who shaped surfboards and snowboards in his back yard. "He was the first snow surfer." There were others at the time that were involved with snurfers and skifers, but by definition the first snowboarder was, "the first person who could ride mountainous terrain with out having a rope tied to the nose of the board. Wayne was the first guy. He could ride powder and different snow conditions," Dimitrije explained. The two met and arranged for patents to be registered and in trade Wayne taught Dimitrije all that he knew about building snowboards. Believing that this new sport would be the future of the world, he quiet Cornell University and moved to Utah for a resort that receives over 400" of snow a year. The resort in question was Snowbird. Arriving in Salt Lake in November of '72, Dimitrije was soon hitchhiking up Little Cottonwood Canyon, hoping to land a job from Ted Johnson, Snowbird's then owner. With a twist of good fortune, Ted's wife picked him up and arranged a meeting. Dimitrije's met with Ted Johnson and showed him the

Dimitrije Milovich circa 1976 in Day's Fork. This is the first swallowtail.

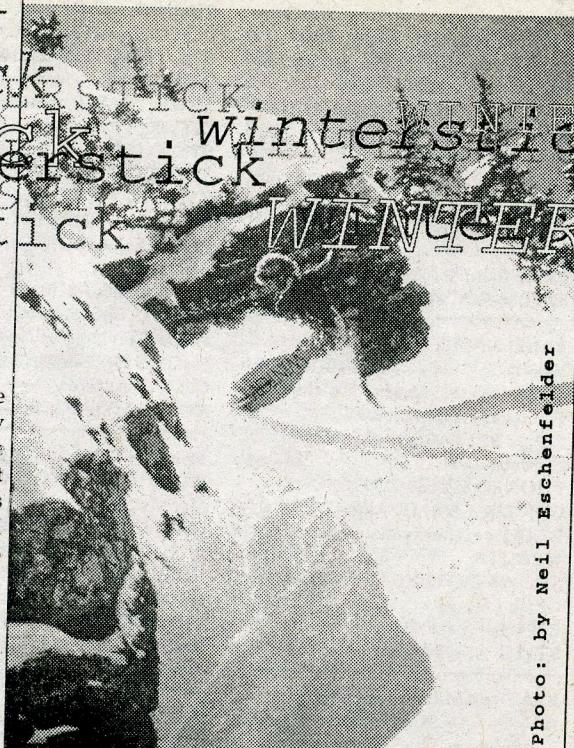


Photo: by Neil Smith

patent drawings for snowboards, Ted said, "Yeah, sure come give it a try." And try he did.

Wayne moved out to Utah in 1974 and they opened a shop to build boards, aptly coining the boards Winterstick. "I visited Alta and talked to Chick Morgan Morton and he brought his ski patrol and they looked at the board. There was a screw I had screwed into the board and had a little wimpy cord and they said, OK, as long as you have something so it doesn't run away." That was the birth of the first leash on one of the oldest boards. Homesick for the Jersey shore Wayne moved back, but Dimitrije stayed and hand built the next generation of Winterstick boards, a set of four in all. Instead of being 2 inches thick, they were only a half inch thick and all had a swallow tail. "I remember teaching myself, because there was no one else to watch. I would always get strange looks, it must have been '74-'75. One day before Snowbird opened, I hiked 60 steps up Great Sky and made a run. Then 80 steps, and each time I linked turns. That was the first time I had done that. When I was done, I remember clearly that I had a set of steps all the way up Great Sky Scott on both sides. That was the day I said, 'This will work'."

three had to develop entirely new technologies in epoxy and plastics, hand making new molds and presses. Their first boards were rolled out in the '77-'78 season. "At the 1977 SIA Trade Show, we were sure all we had to do was show up and we would get dozens, if not hundreds of orders. We had a film and posters, but of course we didn't sell anything. We were pretty heartbroken. That was our first introduction to the market." The following year, Dimitrije met Jake Burton at an National Sporting Goods Association NSG Association show, having booths across from each other. Since no one was talking with them about their snowboards, they talked with each other about their passion for this new sport. Their design concepts and ideas came from riding different snow conditions and terrain; the deep fluffy powder of Utah and the heavier, colder snow of Vermont. As the sport was beginning to get some recognition, an incident at Stratton Mountain Resort would halt the progress of the sport for years to come. A skier was paralyzed due to a skiing accident, he sued and won. Suddenly all resorts unilaterally let nothing weird on the lifts. "If you were"

winterstick

WINTERSTICK

STICK

winterstick



Photo by John Amador

"Me in 1974 at Westward Ho (btwn Alta and Snowbird). The board is the first flexible board I built."

on downhill skis forget it, you're not getting up the mountain." Following the "Stratton Mountain Decision," if you wanted to snowboard, you were hiking. With resorts losing millions of dollars a year in insurance costs, "the assumption of risks" law was passed detailing the risks of the mountain. This disclaimer is posted around the resorts today and on the back of lift tickets.

With resorts refusing to let snowboarders on the mountain, the market was just not ready for snowboards. Then in 1981, Winterstick had to close their doors. "It was pretty depressing. I had dedicated the last 10 years of my life to the sport." Never one to stand still, the following year Dimitrije learned how to windsurf and it wasn't long before he started designing a carbon fiber sail mast. Partnering up with Maui Sails and Sailboards Maui, they campaigned for the speed record in England and broke it by three knots. They received 60 pages of international press and just like that, he was in the wind surfing business. With success on the rise, Dimitrije and a friend, Dwain Duane Bush, opened a small windsurfing store and dubbed it in Milovich's honor, Milosport, but sold his share only a year later. Each sport has a life cycle and wind surfing was feeling its age. With over 150 wind surfing companies, the market had grown too big and collapsed on itself. "With Winterstick, I was too far ahead of the market, because the market wasn't there. And with wind surfing, I was too late and it collapsed. So it was back to the drawing board." Dimitrije then started

Radius Engineering with friend John Griffins Ron Nelson and has been the main focus in Dimitrije life ever since. "There's a natural cycle to new ideas being adopted. There are people who resist something until the very end, those are the people who still wouldn't get on a snowboard. And there are people who are early adopters. So no matter how good we could have made snowboards, everything has its time. The opinion of your peers must reach critical mass to convince you that something is cool and to try it."

Maybe it wasn't Winterstick's time, but without them snowboarding would have never become the fastest growing snow sport in history. If it wasn't for an East coast surfer named Wayne Stovelen, hand building the first snow surfing boards, or Dimitrije Milovich quitting school to follow his dream, or other determined individuals who believed in themselves the sport would not be what it is today.

"People ask me if I invented snowboarding... no, but I was involved in the development of the sport at its roots. If they mean the sport as we know it today, the most responsible, is clearly Jake Burton. He did the most, kept the faith, and did an awful lot of work getting ski area acceptance. He really established the sport."

In SLUG Magazine's March issue we will follow the "Evolution of a Revolution" through the 80s and the influence that Utah has had on snowboarding throughout its history.

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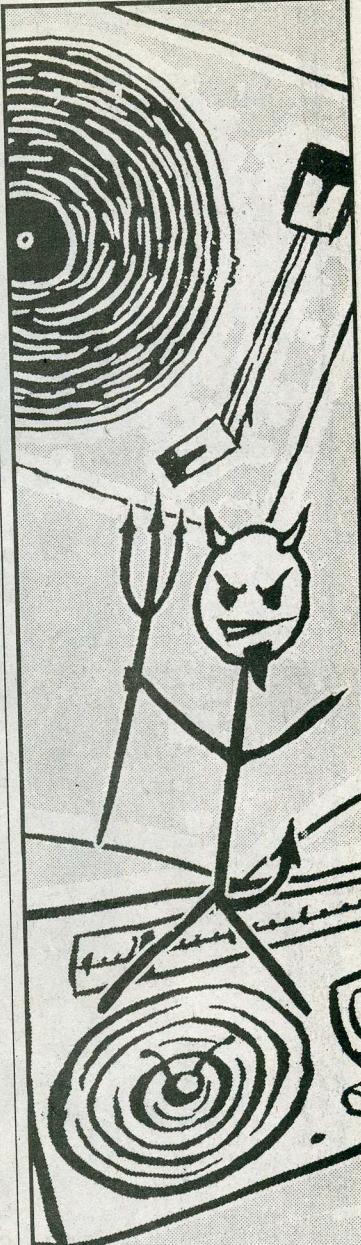
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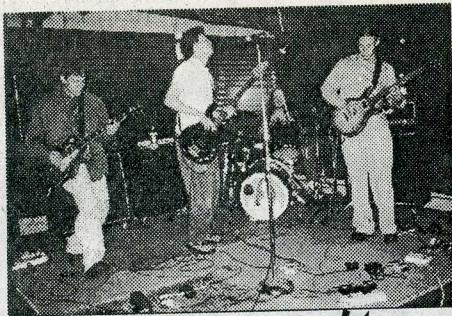
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The appointment was set for ten o'clock. I arrived at The Desert Edge Brewery about twenty minutes early and so decided to kill some time by wandering Trolley Square Mall. After finding a folk dance workshop taking course in the commons area, I knew this was *not* the place. So I set off to the brewery (where I belong), got myself a beer and waited. Half way through the drink, I spotted my prey.

St. Ryan's Lament: A band not caught up in the bars, who manage to find their way to all the hot performance spots in the scene. Frequenting Burt's Tiki Lounge, Kilby Court, and many all age venues along the Wasatch Front, this group moves at an interestingly productive rate. Now reaching two and a half years together, their focus seems to be that of a more open concentration then some, and has proven itself a worthy player.

Rising from the barstool, I grabbed my porter and flagged the boys down. We took a seat by the window, where we ordered a pitcher and some food. We talked about their past and upcoming shows, and some of the shit they might have experienced to date.

They explained the time when their ex-bass player canceled at the last second, just before they were to hit the road for a show in Pocatello. Forced to remedy the situation, they taught a friend all the bass lines during the drive to the gig and have since positioned Oliver Lewis as the replacement. Mason Aeschbacher (drums) expressed his passion and appreciation for the tough work it takes to



St. Ryan's Lament

achieve solid goals in their ongoing music effort. Lead singer and guitarist, Jim Goodman, with Ryan Fedor (guitar) mirrored the sentiment, defining their cooperation as two talented songwriters who equally combine their creativity for the whole of each finished song.

"Me as the Sun," a song with a story, illustrates a couple going through a break-up and the difficulty that comes with being a friend involved with both parties.* With his well developed, soothing vocal style, Jim sings about the burden of listening to both friends vent their feelings, and having to interpret the situation objectively. After a ballad-like stretch of calming guitar melodies and completely agreeable rhythms, the tune lifts itself to a well arranged charge of more intense chorus line, then sneaks its way back, abruptly reminding one's attention to serenity.

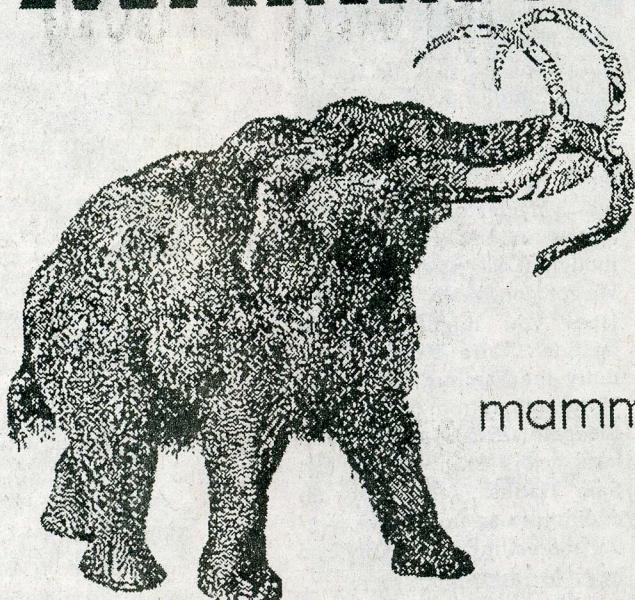
During the duration of the evening we

spoke on subjects outside the specifics of the band itself. As a computer programmer, Ryan works for True Golf, building computer and X-Box games for Microsoft. Jim regularly takes advantage of our outdoors with his passion for rock climbing, and when he's at home, you might catch him brewing and bottling his own beer (I've had the pleasure of partaking more than once). Then Mason, well...he's a musical art major at the University of Utah. I don't think you'll find him doing much of anything outside of his love for tunes. He's drumming for Spleen (they've all played with Spleen several times) and Samba Gringa, and regularly fills in on jazz gigs around town. He also enjoys playing Bata religious ceremonies (an African style of drumming).

If you're out and about this month or just visiting our Olympic city, you can experience some of Salt Lake's true culture at Kilby Court (741 So. 330 W. Info:(801)320-9887), where **St. Ryan's Lament** will be performing February 5th, along with other local and national talents. For those of you 21 and older, come to the Hog Wallow (3200 East Big Cottonwood Canyon Rd. Info:(801)733-5567) at 9:30 p.m. on Sunday, February 24th.

Log on to www.MP3.com/StRyansLament to grab an idea of their spacey, melodic rock tunes and to find what they're all about. They receive email at sentridoh1@yahoo.com and would love to hear from anyone curious.

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"BECAUSE YOU WANT TO SOUND THIS BIG"

Guy Meets Film

by Stakerized!

It's been "just gigantic." Salt Laker Dustin Guy's first 35mm feature film, "The Mallory Effect," has just screened at the Slamdance Film Festival. When films have a hard enough time just getting made, this writer/director's first effort gaining a screening at one of the top indie film fests during Sundance time is gigantic indeed.

He'd been making home videos and movie shorts his whole life, but this one was different. "I knew this script was special," he says. "This was the one I had to make." He went to film school along the way, but says he wasn't enjoying it. "I wasn't interested in theory or the history of film. I was interested in directing actors."

Writing movies felt natural, he says, as though he was born to do it. "Early influences were Hitchcock and Bergman, but then I started to develop my own voice. Now I like a lot of Woody Allen and Neil LaBute, but my biggest hero is Billy Wilder. I aspire to make movies like that."

You can see the influence of Wilder's and Allen's romantic comedies, and LaBute's rather jaundiced view of human nature, in "The Mallory Effect", but it's a wholly original piece of filmmaking. "The story is loose-

ly based on things happening to me," he explains. "I've known that heartache of losing somebody, and I wished I could be as crazy as the main character, Charlie. It was like a split-off part of my own personality. Making the film was really cathartic, it made me feel better." Charlie's girlfriend Mallory breaks up with him on Valentine's Day, and he goes to

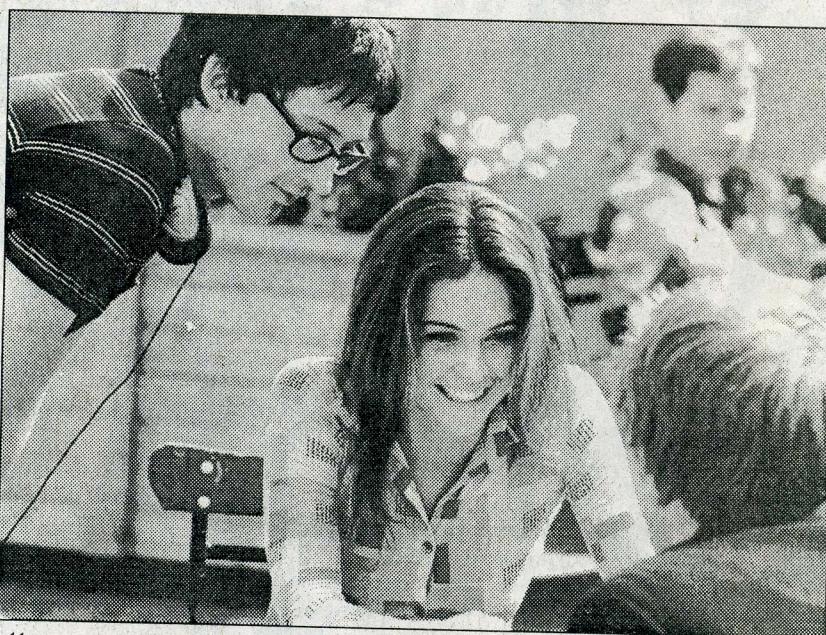
"Though it seemed like an eternity." The money was raised fairly quickly as well, through family members who invested, and a few outside investors. The producers in Montreal, First Date Films, weren't difficult to convince either, he says, because they believed in the project from the outset. It was also the fledgling company's first release. The film was shot in Montreal.

asked them to do." That he got, judging from the finished product, that ranges from refreshingly frank talk about sex and romance, to scenes of almost slapstick comedy to subtle moments of painful emotional vulnerability.

The soundtrack includes indie rock faves **Beulah** and **Smog**, as well as local band **the Stove**.

"Those are bands I like. I wanted to make sure I had people I liked in it. The score was an interesting project, one guy sings without instruments, accompanying himself like **Bobby McFerrin**."

"I'm just so proud of the film," he enthuses. "I'm surprised at how my vision carried through. It's pretty much how I wanted it to be. It's all about the actors. I see something new each time I watch it. In Park City, I've never heard so much laughter, it's just beautiful." At the perhaps more staid Salt Lake crowd, laughter was more tentative, but the finale was greeted with resounding applause.



"I wanted to make a team, with no snobs."

absurd lengths to try to correct the situation, ending up with a wickedly satirical sex comedy, with smart dialogue and unexpected plot twists. Charlie just can't let go, and stalking her is just the beginning.

In filmmaking terms, the movie came into being very quickly. "I wrote the script, and a year later we were filming," Guy says.

"I felt spectacular about the Slamdance screening," he says. "It was great to show it locally with all my friends and family at the premiere." Not the least of his accomplishments was netting Victoria's Secret model **Josie Maran** for the title character in her first feature role. "It was a matter of talking to her agents in LA. Her manager thought it was a perfect vehicle. We got along really well." Other faces you might recognize include **Claire Kramer** from *Buffy the Vampire Slayer*, and **Victoria Pratt** from the TV show *Cleopatra 2525*. Guy also used local actors **Sean Marble** and **Sam Hanks**. Remarkably, in addition to an impressive writing and editing debut, Guy also helped with casting.

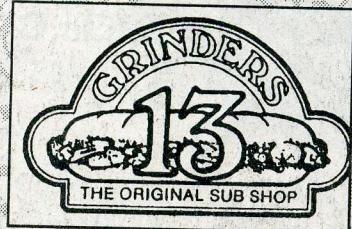
"I wanted to make a team, with no snobs," Guy explains about his working philosophy. "I wanted people who could work together, and do anything I

Aside from being great entertainment, the film makes a statement too. "I just wanted to say, hey man, you're not alone. Other people have experienced that and have gone through that. I also think it's pretty harsh about men; the men in the film are idiots." Charlie's friend Nick seems totally superficial, caring about nothing except sex, but then he is the one trying to help wrest Charlie from his obsession with just one woman.

There's no distribution yet, but there's been some talk going on. Meanwhile, Guy has another script he is talking to people about making later this year. "The Mallory Effect" was screened at Park City and Brewvies during the festival, and again as a Best of Slamdance feature at the festival's closing show January 19. Find out more at slamdance.com or themalloryeffect.com.

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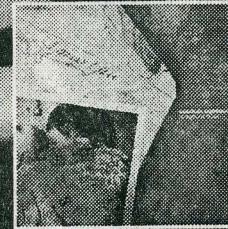
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Reviews & Interviews

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by Brian Staker

Become the Media: INDee SLCe

Media has become a dirty word lately. It wasn't always that way. Back in the day, watchdogs like Woodward and Bernstein helped topple a corrupt president and provide hope that our country could still be for the people. But somewhere along the way, with corporate conglomeration and public cynicism, the media didn't seem like our friend any more. Indymedia.org has been trying to change that. The website is dedicated to providing alternative news and views you wouldn't find elsewhere; in fact you can post your own opinion there. You might say Indymedia is trying to put the "Me" back in media. We spoke to one of the founders of the local site, utah.indymedia.org, Jonathan Jemmings.

The IMC, or Independent Media Center, began in the weeks leading up to the Seattle WTO protest in 1999. A group of individuals saw the magnitude of the protests being organized, with 50,000 demonstrators assembling. They realized that a lot of different groups, from labor unions to environmental groups, were being misrepresented or underrepresented in the mainstream media.

"We discovered active software, which allowed people to post their own opinions online on a website. We thought, if we could create a center for grassroots media, advertising to people with similar interests... There were a million hits almost immediately after it was founded. The group was purposefully started as a collective, with an open editorial policy. People felt really good about that.

"Then, after everyone went home from Seattle, local branches of indymedia.org started up, first in San Francisco and Washington D.C. (the latter occasioned by the IMF/World Bank protests in 2000). With each new protest, there were more people." Jemmings, originally from West Valley, attended protests with a group from Northern Arizona University, where he was attending school. In 2000, after graduate school in Public Policy, he returned here to go to law school at the U.

"I got on the phone, to see if other people were interested in indymedia here. So many people were interested, that a whole IMC was started here. The group celebrated their first anniver-

sary in January of this year." The local group also publishes the print zine *Gadfly* that you can pick up all over town for free.

Jemmings stresses that he isn't a director, but just a spokesperson. It's a consensus-based collective. (Quote) "People are tired of complaining about the media; they want to become the media. Our mission is to democratize the media. Our contribution to the social system is to act in some ways like a library, to give people the tools to create media, and also a part in the editorial decision-making process, so they can speak for themselves.

Rather than gatekeepers, the structure is flattened out in a circle."

The process of how news is created is in a "features working group" that decides on features as a collective. "We get a lot of BS, but also a lot of beautiful things. There are a few problems for our newswire, which has a limited editorial policy. We don't allow spam, or commercial advertisements, which can be pulled.

We adhere to principles of unity with the global network. We do encounter some expressions of homophobia, anti-semitism and other offensive material. We prefer to let readers to confront it, and make their comments aloud. They're more in the open that way. We do censor open targeting of hate, though we don't get much of that.

"We don't speak for the voiceless, but let the voiceless speak for themselves. We go to oppressed groups and help them write their own news. We have regular contributors who are indie journalists, but that's not our mission. Instead of copyright, we maintain a "copyleft," making articles free to reprint. We aren't objective—it's a denial to say that objectivity exists. In the media, the mainstream TV news has an agenda, like not covering the recent war protests."

He reiterates the indymedia mission statement: "We are based on consensus democracy, decen-

tralization. We aim for the inclusion of both majority and minority voices in the democratic process. Those who accumulate power maintain that power, to the detriment of the underprivileged. We try to secure a more well-rounded, multi-dimensional understanding. Society right now is not about working together; it's about selfishly striving for personal gain. We believe that there are alternatives to corporate globalization. We've tried to build something for academics and activists to create strength by working together, since the two groups don't usually interact much. We try to synthesize idea and action. In the 60s people got caught up

in the protest movement but didn't know what the ideas behind it were all about. Because of that there was little consensus. But the movement isn't gonna stop...

"After 9/11, people have taken a huge pause. You can dissent and not be unpatriotic. People need time to sort out their feelings. Both about how terrorism is wrong but also how we conduct our own policies. Every perspective is valued; the more perspectives, the closer we get to the truth. I think people are thirsty for it, more than we often assume. People aren't apathetic, just disenfranchised. People are more alienated than ever before.

We've been overwhelmed by the response, over 2000 hits a day. In a year we've gone from two members to 40 volunteers. It can be a bit scary to see what some people say, in a community where we're so sheltered from difference, when you do hear other voices it can be shocking, but enlightening."

The website and the *Gadfly* serve different functions. "The website is more democratic: any time of day people can publish their views, so there are a lot of rants. That's less likely in the newsprint zine. The *Gadfly* is less fragmented, and has a greater ability to clarify, and check facts. The newswire, on the right column of the website, where anyone can post, is really radical, free space is so rare. It's a part of debate among IMCs. Some, like Israel, have more control because of hate speech." In just two years the global IMC has grown to 160 sites in over 25 countries. While there's no indymedia



PATRIOTICALLY CORRECT

by Bill Greene

The devastating attacks on the Pentagon and World Trade Center have altered our surrounding world forever. A sense of alarm and disbelief has gripped the world. In this milieu of signs of information and the imposition of a code of patriotic correctness...

Locally, the Salt Lake Tribune's front-page story for October 14th, "Sob: Games May Be Off For More Serious Work," reported that the 10,000 people who pick up the US Olympic torch in Salt Lake City for the 2002 Winter Games will be forced to attend a "patriotic" ceremony before the torch is lit.

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Baghdad, there's a site in Russia, not always the most hospitable to independent views.

"During the Olympics we have called for a media convergence of all IMCs in the Western region, for audio and video teams to collaborate and to produce a documentary "Unheard Voices of the Olympic Games," from the Kensington Welfare Rights group to Rocky Anderson and Mitt Romney about the global development issue. We hope to put together a variety of voices you won't hear anywhere else. We aren't protesting, but just providing protesting voices and other voices a space. We also hope to provide a convergence space, at our center, with computers and other tools for people to produce indie news. And we hope to hand out a 'street sheet' of news going on during the games." The collective is also working on some short news productions with KRCL radio.



"It's an interesting relationship of smaller groups to Indymedia as a whole. No one anticipated that that IMC would grow this quickly. Different people get involved for different reasons. Some are cultural. A global decision-making network has arisen, and some people

don't believe in that. People could exploit it for personal gain. One of the biggest financial conflicts is that some of the more established IMCs like Seattle, when people donate money, often it goes to Seattle, so the pool of funds is difficult to access. They are doing big things, and we would love to share in that, but there's no way to do it."

Another local member, Simon Powell-Evans, became involved with Indymedia last October through his work at Brewvies, where the group holds fundraisers. "The needed layout help for the Gadfly, so I jumped in." He has done much of the work in keeping the print zine going. Educated in English private school which tends to weld minds shut, he said he discovered Chomsky and realized that there was something besides the proscribed views of the world. He agrees with Jemming about the site's function: "The IMC is teaching people to create their own, grassroots news coverage. We want more people to see how easy it is to counter the elitism and bias of mainstream media."

Asked about the mainstream reaction, Jemming says "The mainstream media tried to ignore indymedia, but we have "copyleft" policy. We use pictures by anyone, and the network media may be using our pictures and copyrighting them for themselves. For example, the famous photograph of the shooting of demonstrator Carlo Giuliani at the G-8 economic conference in Genoa, Italy last year.

There's a rumor that Reuters' photo was actually taken by another protester." But at least that's one controversy that did get covered.

"Our goal is to found an actual physical center, where people can get A/V training, writing training, skills workshops, and also an open library of books not found elsewhere. We'd like to be a community resource of A/V equipment. And also provide outreach to schools, conducting training at colleges and high schools. Teens feel a lot of rage because they are often the most marginalized voices. We hope to create the center by the end of this year. We also hope to apply for non-profit status. We resisted it, but have to in order to receive donations."

To get involved, email saltlake@indy-media.org, or phone Jonathan Jemming at 801-328-0831. Local meetings are held the first and third Saturdays of each month at 3 p.m. at the Gay and Lesbian Center.



Sage's Café VEGETARIAN ORGANIC



Salt
Lake's
Finest Vegetarian
Restaurant

Lunch Buffet

Wednesdays All You Can Eat Pizza

Thurs. - Taste of the World Night
five course ethnic meal featuring
countries from all over the world

Weekend Brunch
Nightly Gourmet Specials

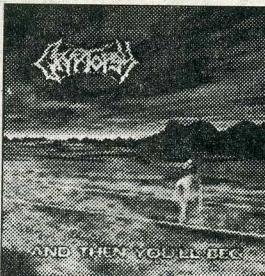
"...a small, homespun eatery that serves tasty, filling and sometimes inspired food that will appeal even to people who normally eat higher up in the food chain"—*The Salt Lake Tribune*

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"Cryptopsy take the notion of sick, unrelenting ferocity to heart and makes it its life's passion" - LA Weekly
On tour now with Dimmu Borgir! March 18th @ X-Scape



KRISIUN - AGELESS VENOMOUS

Ageless Venomous marks the return of Brazil's brightest young metal act. It is a saturating blitzkrieg of annihilating death metal, a visceral testament to the ancient cycle of destruction and creation that is humanity's endless, epic punishment to uphold.
On tour now with Dimmu Borgir! March 18th @ X-Scape



BORKNAGAR - EMPIRICISM

Norway's epic protagonists Borknagar return with their fifth full-length entitled Empiricism, a fast and furious aural attack juxtaposed with beauty and passion that was created and performed by six of Scandinavia's finest visionaries including founding member Oystein G. Brun and the legendary Vintersorg!



SINERGY - SUICIDE BY MY SIDE

The brainchild of guitar wizard Jesper Stromblad (In Flames) and air raid siren vocalist Kimberly Goss (Dimmu Borgir, Therion, Ancient) and featuring Alexi Laiho (Children Of Bodom), Sinergy are prepared to assault the masses with their newest epic release. Suicide By My Side is easily Sinergy's most mature and extraordinary release to date and will surely appeal to metal fans everywhere. The irons are back in the fire and fiercely blazing with Sinergy! Out 2/5!

DIMMU BORGIR - ALIVE IN TORMENT

Alive in Torment is Dimmu Borgir's first ever live release, recorded during their "World Misanthropy" tour, and effectively showcases their punishingly raw and commanding live performance. Dimmu Borgir's status as one of the most prolific and superior black metal bands in existence can't be denied and their track record speaks for itself. This limited edition shaped CD features several blistering classics and will sell out so don't delay! Pick up Alive In Torment and their latest full-length release Puritanical Euphoric Misanthropia today and catch them on tour! March 18th @ X-Scape



TIDFALL - INSTINCT GATE

Originally discovered by Emperor's maniacal guitarist, Samoth, Tidfall have been devastating European audiences for years and are finally ready to infect American minds with their newest release, Instinct Gate. Tidfall have crafted their most powerful and intense album yet, creatively incorporating the dark, grim elements of black metal with the technicality and precision of death metal to create their own unique and pummeling sound. The future of extreme metal is Tidfall! Out 2/5!



CENTURIAN - LIBER ZAR ZAX

Strike hard into the soft underbelly of humanity. 333 - Triple Death and Dispersion!!!

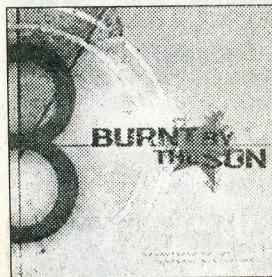
PENTAGRAM - FIRST DAZE HERE - VINTAGE COLLECTION

Rare early 70's recordings rediscovered, remastered and rereleased for the first time ever! Nearly every current doom/stoner band owes their soul (or at least a bunch of riffs) to PENTAGRAM. If Black Sabbath are the Godfathers of Metal, PENTAGRAM is the godson! Timeless, guitar-heavy hard rock!



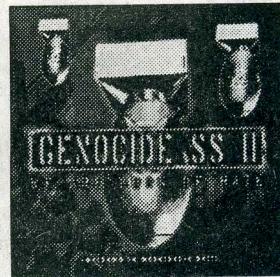
BURNT BY THE SUN - SOUNDTRACK TO THE PERSONAL REVOLUTION

A Striking metallic hybrid. A detailed study in the forward motion of intelligent hardcore. Features ex-members of HUMAN REMAINS, DISCORDANCE AXIS and ENDEAVOR. Fans of Dillinger Escape Plan take note!



GENOCIDE SS - WE ARE BORN OF HATE

Antagonistic, ass-kicking and antisocial, GENOCIDE SS is an unyielding "Motorhead vs. Misfits" fireball of vicious punk. Features members of Sweden's Nasum. Welcome to motorcycle hell!



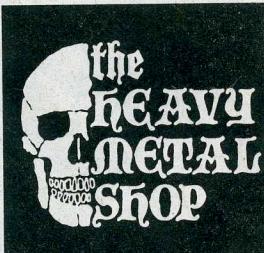
DECEMBER - LAMENT CONFIGURATION

Surgically precise rhythms and unbounded rage set this aggro-tech firing squad in league with Lamb of God and Dillinger Escape Plan. "A break-neck plunge into depraved musical turmoil..."



DECAPITATED - NIMITY

Poland's technical Death Metal hellions return with the blistering follow-up to their 2000 release, "Winds of Creation". "Decapitated has already surpassed the likes of Vader and Behemoth with its enormously technical and brutal sound."



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SINERGY and TIDFALL out 2/5! • DIMMU BORGIR, KRISIUN AND CRYPTOPSY w/ Diabolic @ X-Scape March 18th!

Pissing off your Mom since 1989 Page -53

by Ryan Michael Painter

Glitter, Gutter and Trash

Wasn't yesterday December and won't tomorrow be June? Life moves so quickly, like a flood pushed through a dam. So here is a new year, a new look and hopefully more great music and less National tragedy.

There is little I like about Las Vegas. The glamour and glitz is stolen and copied in a sleek and seductive way but ultimately you see it for the cheap copy that it is. Nonetheless, Las Vegas is home to one of my favorite concert venues, The House of Blues, so when the opportunity arose for me to see **The Psychedelic Furs** with **Echo & The Bunnymen** on the last date of their tour, I couldn't resist. I didn't even have to think twice because how many times do you get to see two of your favorite bands co-headlining a tour? In many ways the pairing of the Furs with the Bunnymen seems like an obvious match, like when **The Mission** toured with **Gene Love Jezebel**, but front men Richard Butler and Ian McCulloch couldn't stylistically be further apart. Butler runs about the stage with a huge smile, taking the hands of the fans as they reach out to him. McCulloch stands back cool and collected with a cigarette in one hand and the other on the microphone. Butler's vocals are harsh, hardened by years of smoke. McCulloch's are smooth and sliding between notes carelessly as he drags from a cigarette. Both are brilliant.

The Furs storm through their set keeping to the track list from their recently released live album *Beautiful Chaos* and DVD, a mix of new songs, old pop hits from their commercially

successful middle period and harsh post-punk numbers from their first two albums. Sadly their last two fantastic, yet largely ignored, releases *Book of Days* and *World Outside* are completely ignored. At least the new single, "Alive (For Once In My Lifetime)," also featured twice on the new release with a live rendering and a studio version, isn't forgotten and sounds as crisp as anything. "Heartbreak Beat" was the highlight of the set as it exploded mid-way as the chorus kicked in. As they left the stage for the last time I realized the only bad thing about the Furs getting back together is that a new *Love Spit Love* record isn't all that likely. Richard Fortus (Love Spit Love's guitarist who also appears on the live record as a second guitarist) was missed but ultimately it's hard to complain about a great performance. Echo & The Bunnymen were equally enchanting. Playing their hits and selections from their brilliant album *Flowers* (easily one of the top 10 of 2001), ironically also ignoring their two previous releases *Evergreen* and the underrated

What Are You Going To Do With The Rest of Your Life. "The Killing Moon" never sounded better, the strum of an acoustic guitar under Will's classic bits; a chilling reminder to why in their day they dominated the conscious of England's music. "The Cutter" gave that glimpse at the early edge; meanwhile "Lips Like Sugar" and "Bring On The Dancing Horses" came on with their sublime pop brilliance. For their final encore they dusted off "Ocean Rain" concluding a night of effect hidden guitar lines under one of the greatest voices to ever grace a pop record, or the stage for that matter.

If there is any consolation for missing the show, and there really isn't, The Bunnymen are releasing a live album pulled from two shows played in August of 2000. Seventeen tracks, many of which were played at the Vegas show, some of which were sadly missed. I know that there are many who don't like live albums because you hear the crowd, the music doesn't sound as good as it does on the CD etc. Forget all the stupid ideas you've ever had about live albums and buy this album. It sounds every bit as good as "Ocean Rain" did the first time you listened to it, or the last time for that matter. There is also a DVD release but I haven't had a chance to look at it yet, but I'd dare to guess it is equally as good.

You should have been in Vegas (actually the tour should have come here) but for now, turn off the lights, turn up the volume and hate yourself for not traveling to Vegas, Denver or Seattle to catch one of the better tours of the past few years.

Ah, the Olympics. A time where thousands from all over the world crowd into a below-average sized state capital because it's... fun? Yeah! Fun! So if any of you good looking European chicks have a thing for scrawny American freelance writers, get in touch with me! No, but seriously. I was not really looking forward to the Olympics because of the typical reasons of the over population of our valley for weeks, crowded streets and freeways, and the price inflation of bottled water, etc. I'm over it and am finding the excitement in it, and all of you other disgruntled assholes should as well. Nothing you can do about it. And like I said before, good looking European chicks!

With all of the emphasis and hype about Salt Lake City for the Olympics I decided it would be appropriate to focus on the industrial artists of Salt Lake City. I've done it before and I have no problem doing again. It is not a chore at all to promote local musicians to the extent that I can, however I am a little disappointed that I didn't get more CDs to review. I know there are more of you out there.

Abused

Born Deformed

Abused is the effort of sole member Vanessa Cull. The background and future plan for this project is a mystery to me, as are the lyrics because all of the vocals are masked in reverse. "Belittled," "Deprived," "Smacked," "Beaten," "Betrayed," "Kicked," "Molested," and "Martyred" are all words that can describe the overtone of the album, and it just so happens they are all track titles on this 8 song disc. Some of the sound selection and usage sounds a little early 1990s, given the drastic change in sound the genre has faced in the last little while, but still well arranged and executed.

Uber Faction

Prosthetically Enhanced Foreigners

Well, well, well. If it isn't the band that has the attention of every local industrial music lover. Uber Faction is probably the most successful local project at its current state, and I

can only see it getting better. The release of *Onslaught* caught the ears of many people, including myself, and since then they have expressed the diversity that they are capable of with songs like "Charlatan", and a new version of "Mutanous Fado" with female vocals. I believe that the *Onslaught* album is no longer available, but all of the songs, excluding the instrumental version of "Mutanous Fado" as an outro track, are on this release along with more material; some older, some newer. A band to see live if you have the chance, and a very good CD showing the constant evolution the band has found themselves a part of.

algorithmDekonstruct

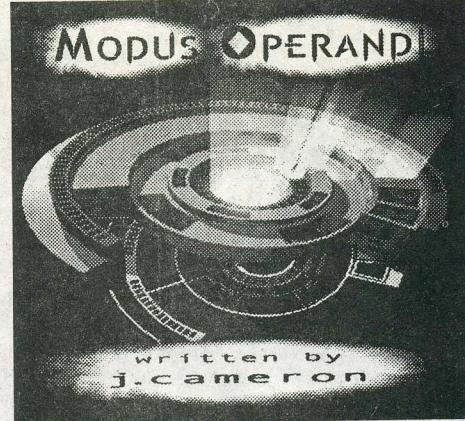
Self-Mutilation as an Introspective

aD is another very successful local project who just can't seem to keep their CD on the shelves of local music stores. I think a lot of people are taken by this project because of it's somewhat nostalgic sound. It doesn't really fit into any of the sub-genre categories that we're all overwhelmed with at this point, and if nothing else it's a remarkably strong characteristic. It makes the music stand out a little more then everything else that's out these days, not to mention the incredibly written material. I can really see aD going places with this stuff... high places.

Little Sap Dungeon

Ten Strip Sacrament

My vote for best live show from a Salt Lake artist goes to Little Sap Dungeon. The first time that I'd ever heard their music was live. I saw them live again. I got the CD. I saw them live again, and again, and I refuse to get sick of them. Just a kick ass performance of genuine kick ass music. Dark, dreary, evil, sadistic music. How much more blatant can I be? If any of you haven't even heard the disc then you're missing out. I'm sure they'll be blamed for some sort of suicide and/or homicide sometime in the future. With influences ranging from Wumpscut to Godflesh to Klute, the combination of all aspects is incredible.



One By One

Head Body

First of all I'd like to extend my apologies to the band. On more than one occasion I have received tickets to a show of theirs. One time I got the mail a few days too late, and the other time I was out of town. Sorry guys. So, the CD's a pretty new release from what I understand. This is an interesting aspect of machine rock, reminiscent of Chemlab and Rob Zombie in a way, but with much more of an electronic edge. This disc should appeal to the lovers of many electronic genres such as metal-industrial, techno, and EBM. Most of the songs are pretty catchy, but I see it more as radio-friendly rather than club-friendly.

Maschine Fetisch

Self-Titled

I've been duped. I went into this CD thinking it would be more like the track "8 Hours" that appeared on the *Electraglow* compilation late last year, but that song seems to be an entity of its own and the rest is much more of guitar driven arrangement. Don't ask me what kind of drugs these guys are doing to come up with concepts of songs about dung and other such witty proclamations. And let's not look past the song titled "Aaahhh!!" It sounds like I'm poking fun, but I'm not. If nothing else it's making them more memorable and separate from the rest.

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LOCAL CDS

Reviewed by: Nicholas Fox

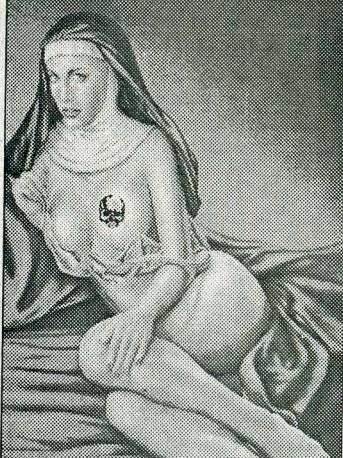


Twist Dead Fable, Make You Believe
Is that a phantom face on the CD cover? Scaaaaary! Actually, Twist Dead

Fable wins a gold star for its professional-looking CD art, especially the label on the CD itself. Packaging is everything, hipsters. Hmm, and one thing that sets this CD apart from other local stabs is that it was recorded in Phoenix, at Salt Mine Studios. Connections, connections. As for the music itself, it mainly stays firmly anchored in spook-metal with roaring vocals and pounding guitars, although the vocals sounded a little like Adam Sandler on "Kleen," which can just mess up your concentration, dammit! Some noteworthy intros and outros come up, like the interesting outro on "Chances" and the weird noise intro on "Guilty." You'll have to listen for yourself, and remember, if you don't, Twist Dead Fable warns in "Guilty": "You will condemn and face the consequences of your own actions."

Covers?

"Well have nun of that"



The Crashers, 21 Minutes of Madness
Whoa, and madness it is, albeit kiddie madness. Straight-up punk rock laced with vocals going so fast you can practically hear the intake of breath in between each spit-out line. The Crashers follow the unthreatening punk formula: drums on the upbeat changing into slower choruses, two-minute Green-Dayish songs and actual drumstick clicks (no, for real!), as on track #7 and #10 (sorry, no titles). But what The Crashers lack in originality they make up for in humor. Was punk ever this funny? Random lines, such as "I brought some sauerkraut" (#4), "Join me in a rave, join today" (#10), and the only semi-abrasive judgment The Crashers pass, against red-neck hunters: "I really, really, really like guns and belt buckles" are all executed in a gleeful, cheeky way that's—I'll just say it—innocently charming.

Bad Apple, Sister Sarah

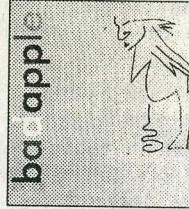
You know this isn't a typical local CD when the first track opens up with a mournful, decidedly non-folksy acoustic guitar. Bad Apple is



Follow
Broken
Hey
"From all thoughts everywhere"
Joining the fall

In Effect,
From All
Thoughts
Everywhere
Usually
Christian
metal just
makes me

gag. Creed, Jars of Clay, the Osmonds—laser off that blue tattooed cross on your upper bicep already! But In Effect succeeds where they fail. Never overly preachy or pretentious, they back up their convictions with good, layered guitars and even, pumping riffs, especially on "Follow." It's hard to label their genre, but it falls somewhere in between punk and rock, but definitely *not* punk rock. Yeah. Thick sludgy chords on "Broken" underlie the words, "You'd sooner die than watch me suffer," and whining guitars are covered with apocalyptic, churning undercurrents of sound in "Hey." The only time they're obvious with the whole Jesus element is in "Follow" when they sing, "God is coming, follow me home, Jesus is coming, repent and cleanse your souls." Okay, but their sincerity allows us to forgive them.



an interesting mix of folksy elements, but you can barely call it folk, because if it is, it brings folk to

an entirely new, original level. They also have poetic, clever lyrics that read like a modern Walt Whitman couplet and a solid, round bass pulse underpinning it all. "Do you have a couple demons? Well, hell, so do I" characterizes Bad Apple's matter-of-fact, honest approach to their music, sprinkled with funny tangents, as in "Gone to Hell": "I like a home-style dinner with a side of paint thinner" and a Barenaked Ladies-type spoken banter on "My Dream." The songs that take the cake for me, though, are the hauntingly beautiful "My Missouri" and urgently upbeat "In the City." Way to rock originally, Bad Apple!

al Ukrainian folk elements and Portishead-like trip-hop? At first it might sound like they're trying too hard to be original, but it works: The Stove make mixing unlikely elements natural and effortless. Rich, silky-smooth vocals is the band's strongest point of many strong points. In "No Denying," when Kristen Muirhead sings "There's no denying I am dying to touch you," you can practically feel the temperature in the room go up. Never overdone or exaggerated, Kristen's voice—obviously professionally trained—stands out among female vocalists because she understands that being sincere sometimes means being subtle. "Zvezda" highlights the Ukrainian element of The Stove, complete with lavish violin, "My Head" combines classic drum loops, a weird, spooky bass line and lush vocals, and don't you dare miss their chilling rendition of "House of the Rising Sun," which brings new wisdom to an old classic.

Optimus Prime, 1997 XFI

Another rag in town once referred to Optimus Prime as "triumphant 70s-



The Corleones, Inferno Mafia
You could automatically try to pigeonhole the

Corleones under punk rock, and you'd be halfway right—they are punk rock, harking back to the Ramones. But they deliver their brand of punk with such a sexy, authoritative darkness that's at once mysterious and ironically cheerful that kind of screws up any preconceptions you had about punk rock to begin with. They definitely have a more mature sound than most local bands. There are token Salt Lake references embedded in the songs, such as "South Salt Lake will bring you down, West Valley will bring you down" in "Slippin' Away (Ode to ReMorse)" and I must say, The Corleones seem to be the master of 80s-sounding butt-metal-riff openers, such as the one to "Norris Buys a Shotgun" complete with a "Welcome to the Jungle" primal scream. They pull it off somehow, as they do singing a song with their name in it: "C-O-R-L-E-O-N-E-S, we're the best." Oh well, the Causey Way did it too, so it must be cool.



The Stove, Going Public
Local bands with girls in them are rare enough, but bands that mix tradition-

porn indie jam salvation rock," and we have no desire to refute that. OP is thick, heavy lounge complete with flute and rich female vocals that sometimes comes across as a potential candidate for 70s TV shows "CHIPS" and "Hawaii Five-O," as in the mean and dirty "Cut to the Chase" and "Mindless Warehouse." Let's hear it for low-slung bikini bottoms! But OP can pick you up just as easily with self-reflection as with sexy riffing: "Neon on Chrome" slows down the tempo to a steady heartbeat, and "Over the Top" evokes visuals of rain on a city sidewalk at night. It's easy to imagine that Optimus Prime's place is playing upscale Manhattan clubs with fancy men and women gingerly fingering martinis in the candlelight. Excellent musicianship, crisp, flawless build-ups of anticipation and plenty of wah-wah guitar make Optimus Prime a Salt Lake City classic.

Are you a local band? Do you have a CD? Send it to us, NOW! Mail or drop off CDs to: SLUG, 2225 S. 500 E. SLC, UT 84115. Call 801-487-9221 or e-mail angela@slugmag.com with any questions.

Red Bennies

Yes, It's Lo-Fi

Self-Released

Advertised as an EP, this disc actually features 11 songs. Most of which are available on the group's other new release *Announcing*. But, those tracks were recorded with former members who have since departed. Lo-Fi was recorded to showcase the new members and the new sound. Reminiscent to such mod bands as The (International) Noise Conspiracy, the group tones down their heavy guitars for a more "pop" sound. The recording is what the title suggests, very low precision and very homemade. But still, a killer new release from one of my favorite local bands.

Blood For Blood

Outlaw Anthems

Victory Records

This album is goddamn tough! I have heard some Blood For Blood in the past (I mean who hasn't heard "Wasted Youth Crew?") and this is just as hard. If you haven't heard blood for blood before this would be a good album to test the waters with. They even have a "sequel" to "Wasted Youth Crew"! This IS the epitome of "hardcore." No metal in it, just really chanty and energizing. If there was any CD that makes you want to fight, it is this one.

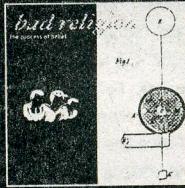


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Cellblock 5 & White Trash Debutantes

What's it all about? Split CD

Orange Peel Records

I usually love bands that use their social standing as a platform for the type of music they play. But the White Trash Debutantes straight up suck. Musically they suck, lyrically they suck, plus the singer's voice sucks in the not-good-sucking way. On the other hand, Cellblock 5 is ok in that ok punk rock kinda way. At least they don't sound like 98% of the other bands that consider themselves punk these days.

The Fairlanes

Welcome To Nowhere

Suburban Home Records

These guys will probably go far, judging by the current popularity of kiddie punk music. You know the types. Really nasally voice with cutesy lyrics of heartbreak and crushes. Buzzsaw guitar with simple changes and progressions.

This style pretty much sums up The Fairlanes, not a creative sound, just on of the bandwagon. But still, these guys are a helluva better to listen to than MxPx, but I still feel like I've been there, heard that.

Silver Jews

Bright Flight

Drag City Records

Silver Jews albums have always had deep southern lyrics and country soul,

and Bright Flight has a full dose of southern hospitality. Leaving Malkmus to his own personal career, Berman has assembled some of Nashville's finest for this album. "There's a trap door in the country where we can disappear," sings David Berman on "Let's Not and Say We Did" referring to the country life. On "I Remember Me" you actually feel bad for his character's emptiness. "Tennessee"

features a female duet with a revelation of punk rock. Berman has always told stories and left them unanswered for the wondering listener.

The album is shorter than the last two albums, but for fans it is a relief to finally hear from these wandering poets.

The Bodies

Firepower Is Our Business EP

TKO Records

It's about fuckin time a band comes out of So-Cal that doesn't sound like Blink, Guttermouth and every other So-Cal clone. Patriotic punk that sounds kinda like Youth Brigade but with better lyrics and catchier riffs. Straight up punk rock played the way it was meant to be: played, loud and fast. A great record to pick up if you are bored with the influx of shitty emo and happy rock plaguing today's punk scene.

AWARD

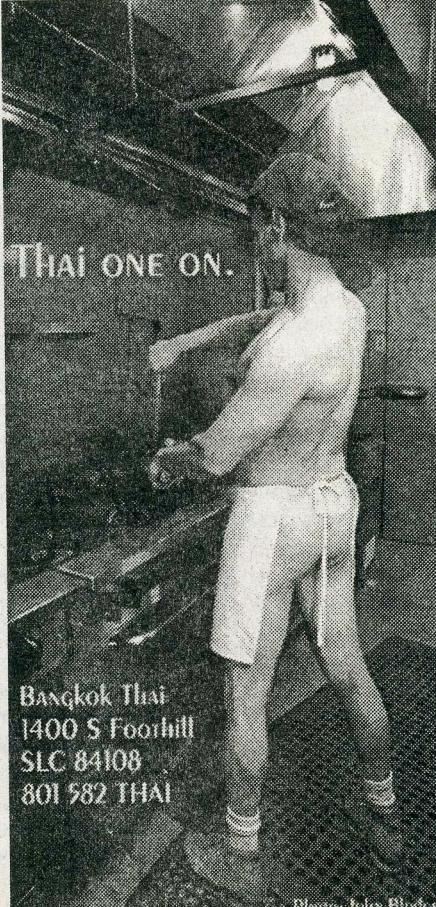
WINNING

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Pissing off your Mom since 1989 Page -57

Cave In

Lost In the Air CD Single
Hydra Head

This is like emo from outer space. After tackling extraterrestrial themes a little over a year ago on their full-length album *Jupiter*, this is just a test mission to prepare for their RCA debut later this year. Critical nods tag them as metal, but if they are it's some eccentric ore from another planet, that doesn't even register on our table of elements, let alone keep the needle of the Geiger counter from flying off the scale. The first song is perhaps a contemplation of pre-flight jitters, though the vocals soar. On the second, the guitars really do "take off, on our way home." A clue to extraterrestrial origins? The truth is out there.

Various Artists

Rocked-N-Loaded

Rock-N-Roll Purgatory Records

First off, fans of psycho/rockabilly go to www.rocknrollpurgatory.com and order a copy. Especially for those greasers who have the look, but know nothing about the music. (No names needed). This disc features 26 tracks by great indie barn stompers. Some names of artists, Hellvis, Rocket 350, Lords of the Highway, Dragstrip Demons, Big John Bates, The Deadcats, Small Town Pimps, and other kick ass performers of devil music.

The Mooney Suzuki

Electric Sweat

Gammon Records

Rock n' soul must be the new style influencing bands in the underground. Influenced by bands like MC5, The Doors, Radio Birdman, and Rolling Stones, groups like these guys play with musical gusto that is chock full of grinding guitars and emotionally charged vocals that bring to mind those days when there was real music being played by radio stations. Upon hearing the first tracks from this killer new release, I knew I was hooked. Go to www.themooneysuzuki.com and order up a copy for the next lame party that needs to be injected with a little bit of soul and rock.

Mid Carson July

Wessel

Fueled By Ramen

These guys sound pretty damn energetic and I'm sure these guys give it their all live. Somewhat similar to such great bands as Face to Face, No Use For A Name, and Dillinger Four. Pretty catchy punk album that will get several rotations on the ol' player. Although they have a somewhat predictable sound, they keep it interesting. They have something to offer to a scene that has grown stagnant: passion.

The Lawrence Arms

Apathy and Exhaustion

Fat Wreck Chords

These guys approach punk with two styles; snotty and fast on some songs, then melodic and emotional on others. In some ways they remind me of Dillinger Four, but with less power and more sensitivity. However, there is that old familiar feeling that I've heard all this before, a nagging suspicion that somewhere in my record collection are two bands that sing and play just like these guys. But, I'm sure most people who are just getting into punk will really enjoy this. But, I crave bands who are doing something different with the punk sound, and there are many groups out there that are.

Various Artists

Winter 2001-2002 Sampler

Beggars Group

How long has it been since there was a song you played over and over, just set your CD player on repeat, the song was so good? Tanya Donelly's "The Storm," from her upcoming album *Beauty Sleep*, caught me up in its whirlwind, the distorted guitar opening giving way to her absolutely stunning vocals. She seems alternately about to collapse under the weight of the emotional torrent of the soul-tinged composition and harnessing thunderheads to do her bidding, all the while remaining unflustered, as seductive as a siren. She's never sounded better. The rest of the album can't help but pale in comparison, though there are some nice cuts, including New Wet Kojak's bandlife raveup "Do the Math," Neil Halstead from Mojave 3's beautifully resigned folk on "Two Stones in My Pocket," Northern soul from the Tindersticks and more funkified-up offerings by the likes of Basement Jaxx, M/A/R/R/S and Tommy Guerrero.

The Line

Monsters We Breed

Volcom Record

This band must be seen live. They are a fine example of being better on stage than on disc. If ever there was a punk band that made it a huge mission to write complex songs with intricate progressions and arrangements, it would be The Line. They write songs that are not in your face, full speed power punk. Instead they record heavy rhythms full of melody and passionate crescendos. Much better than their last disc *Dissimilar*, this disc is not for punk rockers who want all their bands to sound the same. But for those who want something different and well put together.

The Sunshine Fix

Age of the Sun

Emperor Norton

Since the breakup of his Elephant Six band Olivia Tremor Control, who mixed pop melodies with experimental sonic sensibilities, co-founder Bill Doss has kept busy working on a solo album as "The Sunshine Fix." And it's pure sunshine, both in the happy pop sense and the hippy slang of the term as a type of acid, since this music is psychedelic tinged, with fuzzed-out guitars and ringing harmonies. There's "Age of the Sun," "That Ole Sun," "Sail Beyond the Sunset," "Mr. Summer Day," and the 'coup de grace,' "Le Roi-Soleil." I think you get the idea. If you look at a picture, he's a ringer for Syd Barrett circa 1966. But if this CD is a nearly decibel by decibel trip to a decade past, there's nary a downer in the bunch, as Mr. Doss eschews the darkness of his earlier work to create a CD-sized world that's all smiles.

Randy

You Can't Keep a Good Band Down

Self produced

This album will satisfy your needs when that blond stripper girl at Burt's doesn't put out! Enjoy!

The Dark Fantastic

Goodbye Crooked Scar

Up Records

After Mark Lanegan's solo album *Field Songs*, which made many critics' top ten lists for 2001, what can former Screaming Trees bandmate Mark Pickerel have to say in the solo format? Plenty. As opposed to Lanegan's epic, spacious visions, Pickerel has explored the darker side of what can in both cases be called "post-Trees" sound, since you'll find yourself asking "who does this sound like?" But the Eastern Indian influence in tonality and percussion, and the subtleties of his vocals, are all his own. A drummer releasing a solo album is always a tricky proposition, but this outing turned out pretty well.

Without perhaps the urgency of Lanegan's vocal style, Pickerel's words carry their own contemplative drama.

Chiyo

Cinematic

Boo-the-Cat

Chiyo Yoshida has the kind of voice that sneaks up on you. At first she doesn't sound that remarkable, breathing her lyrics understatedly, but then a depth of emotion comes into her voice that few singers are capable of, and you are surprisingly captivated. But then she has a nice resume, working with June of 44, Chris Connelly, Modest Mouse's Isaac Brock, and the Chamber Strings. This set of musical vignettes with titles like "Bleed," "Go On," and "Bed Eyes," has minimal accompaniment, so that sounds like an LP needle scratching or barely audible synthesizer in the background have such impact that they are almost visible. This album really is cinematic, like the type of film made up of commonplace, mundane scenes that eventually accrue such weight that they express an emotional resonance that's much more than the sum of its parts.

The Jazz June

They Love Those Who Make The Music

Initial Records

A re-release of the band's first disc, it showcases how much this band has grown. At no time are they cliche, or something that you've heard somewhere before. Think of the first time you heard Jimmy Eat World's "Clarity" and it left you absolutely stunned, that's how The Jazz June leaves a listener, and this disc gives testimony of that musical genius.

Lords of the Highway

Haulin' Ass

Mother Trucking' Tunes Records

Easily the best record of the month. A killer rockabilly/psychobilly outfit that writes and plays great drinking music.

What makes this band so engaging is that the vocals alternate between the female bass player Sugar and the lead axe man Dennis A. Bell. Plus, they do a kick ass version of "Hollywood Babylon," by the ol' Misfits. This amazing disc is a must for fans of great truck stop music.

Nova Paradiso

Mantis Recipe

Self-Released

Never let it be said that Kevlar7 was not an open-minded critic. This new release from one of the most talented and creative local groups is absolutely brilliant. Mixing together styles and elements of jazz, Latin, gypsy, funk, salsa, and quirky Oingo Boingo-ish theatrical compositions. These guys keep the listener entertained through the disc's thirteen tracks. The vocal styles of the three front-women are simply amazing. The music is well played and intricate, but what makes the record stand out from other local releases is the great production, which properly showcases this ten piece.

The Lucky Sperms

Somewhat Humorous

Jagjaguwar

This wryly monikered trio features the reunion of Jad Fair and Daniel Johnston with Chris Bultman. The three take turns with the songwriting quill and destroy a few well-chosen classics in a freak-gone-folk mode. Fair being one half of Half Japanese, making this one twelfth (a half of a half divided by three, you get the picture), discharges on "Pancakes Flop" delivered in his man-meets-ritalin-kid speak. Bultman fits somewhere right in between Jad & Danny, adding spunk with "She Starts Fires". The star is shining on Johnston though, where the Sperms find their heart and soul. Daniel's love damage paeans flow most sincerely, especially on "Cow at the Sacrifice" and "Death."

The sound is more lo-fi than on Johnston's last album, *Rejected Unknown*, bringing a warm familiarity to his great homemade cassette days.

Supersuckers

Must've Been Live

MID-FI Recordings

It seems the Supersuckers are fed up with record labels and all the bullshit that follows. Mid-Fi recordings are their answer to the music biz. Their first release is a live version of their surprisingly popular country album *Must've Been High*. I like live albums for the simple fact they weed out the good bands from the mediocre ones.

Supersuckers break down all punk stereotypes that seem to follow the genre. They not only play punk and roll well, but country better than 95% of the current chart-topping crap. With the help of Amy Nelson (Willie Nelson's daughter) and Mickey Rafael (Willie Nelson band), you have a record that punks, rednecks and rockers can get together and drink to.

An Albatross

Eat Lightning, Shit Thunder

Bloodlink Records

An Albatross is the latest release on Lost Film Festival's Scott Beiben's Bloodlink label, known for releasing eccentric works by Atom and His Package and others. True to advertising, this band eats and excretes sounds of seemingly climactic levels. With speed punk ditties like "You Can't Take That Hot Rod With You" and "Channel 96" and others with a similar political bent to the LFF's anti-establishment tone. Not to mention the cheesy keyboard interlude of "Uncle Funky Pants." Put this on for difficult listening hour, as the often indecipherably screamed lyrics and throttling rhythms can be a bit too much to take at relaxation time. This albatross is one that might be harder to shake live, as without the experience which they say "breaks down the barriers between audience and performers" it seems like the listener is missing something. You can judge for yourself with the enhanced CD's live concert footage. Their singer's stage jumping and other antics reminded me of the frontman for (International) Noise Conspiracy. Another pointedly political punk group, but far more melodic. This band has more in common with Situationist art prank bands of the seventies and early 80's, with which anything could and usually did happen. The Lost Film Fest exhibited films and performances in January during Whateverdance season.

Lonely Kings

Crowning Glory

Fearless Records

These guys are absolutely brilliant. This band can write and perform songs that blend punk elements with atmospheric and emotional melodies. Their last disc, *What If?*, was a worthy beginning for the band, but with this new album, the band has released a masterpiece that is both stunning and brilliant. They alternate different progressions and rhythms throughout the platter's thirteen tracks, keeping the listener tuned in. All lovers of great indie and punk music must witness this band's sure genius, as the title suggests, it's their "crowning" achievement.

Angelic Upstarts

Live From The Justice League

TKO Records

With the resurgence of old punk bands, I guess these 70s rockers decided to give it another go. Hailing from London, you can hear the noticeable Clash and Red Alert influence. Euro-punk was never my cup of tea, but for all you wankers out there that swear punk rock originated in Britain, this is a must have.

Ivan Klipstein

Lifestyle!

Crustacean Records

This Madison, Wisconsin singer-songwriter is kind of like Beck before he started taking himself too seriously and became an 'artiste' parody of himself, too ironic for his own good. On his last release, 1998's *Scorpio Enviro*, Klipstein took a wide-eyed look at slice of life things like "Ring Around the Rosie," "Does She Belong 2 Me," and this release has the same outlook, with more of a mixed bag soundwise, poppy metal of "Crybaby," "Wonderful" and "Embrionna, Lady Baltimore," the hip-hop groove of "Amazing Grace" and (what else?) "Coast 2 Coast Kidz" and the familiar folk stylings of "Ragdoll" and others. Another song is called "Cheap Wine on a Hot Day," and come to think of it, that's what this listening to Ivan Klipstein is like, easy and without pretension yet refreshing. He visited the University of Utah January 18.

Desaparecidos

Read Music/Speak Spanish

Saddle Creek Records

Desaparecidos is one part desperation

and one part chunky, electric rock.

Front man and lyrical genius of Bright

Eyes, Conor Oberst, has found his

electric roots once again. Reuniting

former members and diverting from the

turmoil of personal feelings, Conor

wails and screams at the monopolizing

of America and the over development of

small towns, particularly Omaha,

Conor's home town. From the opening

track, "Man and Wife, the Former", the

planning of the perfect life becomes a

burden and eventually crumbles into

damaged goods. On "The Happiest

Place On Earth" the blunt truth is

revealed: each public school is a

halfway house, and the symbolic Disney

backdrops of the country are no more.

Each track reveals the destruction from

within. The malls, overconsumption,

paving land for more SUVs, moving to

the urban sprawl, the American dream.

Uncovering the faults in our mists,

Conor believes that there is still hope, "I

want to pledge allegiance to the

country where I live. I don't want to be

ashamed to be American".

Already this year Utah's new rock 102.3 the Blaze sent our listeners to hang out with Rob Zombie at the Playboy mansion and to see Green Day at the X-Games in Colorado.

UTAH'S NEW ROCK

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Blaze!

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thurs 7th kilby court, 8:30pm

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SUN 10th todd's*, 9:00pm

FRI 15th traso, 6:00pm

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02/08

Black Cat Music

@ Kilby Court

02/09

Reel Big Fish

@ Xscape

02/12

Ann Beretta Student Rick

@ Kilby Court

02/14

GWAR

w/ Goatwhore, God Forbid @ Area 51

02/20

Anti-Flag

w/ Against All Authority, Thrice,
Virus Nine, Pipedown @ Area 51

02/26

Machinehead

w/ Darwins Waiting Room, 3rd Strike @ Xscape

03/05

Hatebreed

w/ Bane, What Feeds the Fire,
Poison the Well @ Xscape

03/06

Catch 22 Grade

w/ Reach The Sky, Student Rick @ Xscape

03/16

Le Tigre

w/ TBA @ Xscape

03/18

Dimmu Borgir

w/ Cryptopsy, Krisiun, Diabolic @ Xscape

03/20

Pinback

w/ TBA @ Xscape

03/28

Cat Power

w/ TBA @ Xscape

04/04

Face to Face

w/ Midtown, Thrice @ Xscape

04/19

Reverend Horton Heat

w/ Nashville Pussy, Tiger Army @ Xscape

Very Special Guests:
February
8,15,16,22,24

Watch website for
details

Tix @ Gray Whale CD, Heavy Metal Shop, CD
Warehouse In Provo, and online and by phone
at www.utahconcerts.com

Mailing list and calendar at utahconcerts.com

Xscape and Area 51 are private clubs for members

www.utahconcerts.com

DAILY CALENDAR

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email dickheads@slugmag.com

Sunday, February 3

SLUG Magazine 13th Anniversary Party w/ Endless Struggle, Form of Rocket, Shimmy She Wobble, the Kill- Free for all ages- X-Scape High Ball Train- Burts

Monday, February 4

WC Clark Blues Revue- Dead Goat New Transit Direction, Vast, Juniper Complex- Burts

Tuesday, February 5

The last Blues Jam EVER- Burts Beausoleil avec Michael Doucet- Kingsbury Hall

Ponticello- Dead Goat

PEEP SHOW with St. Jayne's art, performance & poetry, all month- Kilby Court

Brilliant Stereo Mob, St. Ryan's Lament- Kilby Court

Ballyhoo- Liquid Joe's

Never Know- Todd's

Alchemy, Magstatic- Urban Lounge

Wednesday, February 6

Global Funk Council- Club Creation

Laughing Man- Dead Goat

Day of Less- Kilby Court

James Woods- Liquid Joe's

Tim Wray- Mulligan's

Millhouse- Olympic Medals Plaza

Henry Turner Jr. & Flavor- O Shuck's

Sam Eye Am, Transmit- Urban Lounge

My Slave, Petrol- Burts

Thursday, February 7

Abraham Ferrer, Michael

McDonald- Abravanel Hall

Global Funk Council- Club

Creation

Hans Olsen- Dead Goat

Sherlock, the Item- Kilby Court

Michael Rose- Lazy Moon

Little Feat- Main Street Park City

Henry Turner Jr. & Flavor- O Shuck's

Soundsend, Starmy- Urban Lounge

Angelique Kidjo- World Song 2002

Starmy- Urban Lounge

Red Bennies, Form Of Rocket- Burts

Friday, February 8

Love Cowboys- ABC's

The Mammals- Dead Goat

Paul Oakenfold Wishfm- Harry O's

Black Cat Music, Teen Tragedies- Kilby Court

Chola- Liquid Joe's

David Edwards- NuSkin World of Ice, Provo

Gerald Music- Todd's

River Ranch Band- Governor's

Olympic Reception, UofU Fine Arts

White City- Urban Lounge

Unlucky Boys, Cockeyed owl- Burts

Saturday, February 9

Unlucky Boys w/ Love Cowboys- Burts

Planet X, the Machine- Area 51

Love Cowboys- Burt's

The Mammals- Dead Goat

The Crashers- Kilby Court

Chola- Liquid Joe's

Dave Matthews- Olympic Medals Plaza

Hot Rocks, the Item, Shimmy She

Wobble, Sore Losers- Todd's

The Stove- Urban Lounge

Reel Big Fish- X-Scape

Sunday, February 10

Jezus Rides A Rik'sha, DJ Jason Miller (Godhead)- Club Manhattan

Blues on First- Dead Goat

Optimus Prime- Kilby Court

Royal Bliss- Liquid Joe's

UGGLIES show: Chubby Bunny,

Basement, Red Reb- Todd's

Audioflo- Urban Lounge

"They Came From Salt Lake:"

Local art & music (through Feb 24)- Club 510

Los Mocosos- Zephyr

High Ball Train- Burts

Monday, February 11

Smokin Joe Kubek, B'nois King- Dead Goat

Terrance Simien- Harry O's

Foo Fighters- Olympic Medals Plaza

Zero to Hero, My Density- Kilby Court

Motorcycle Mayhem- Urban Lounge

Los Mocosos- Zephyr

Tuesday, February 12

Big John Bates & the Furies- Burt's

Waddie Mitchell- Capitol Theatre

Harry Lee & Back Alley Blues

Band- Dead Goat

Terrance Simien- Harry O's

Blackcat show: Ann Beretta- Kilby Court

Jerry Joseph & Jackmormons- Lazy Moon

Elbo Finn- Liquid Joe's

Sherlock- Todd's

No Release- Urban Lounge

Big John Bates w/ Devilwide- Burts

Wednesday, February 13

Unlucky Boys w/ Endless

Struggle- Burts

Smilin Jack, Metheneens- Dead Goat

Crystal Method DJ set- Harry O's

Code of Conduct, I.O.- Kilby Court

Highwater Pants- Liquid Joe's

Dust for Life, Eli Stone- Phat

Tire Saloon

Jaka- Port O Call

Barenaked Ladies- Olympic

Medal Plaza

Osmond Brothers- Thanksgiving Pt

Sam Eye Am, Transmit- Urban Lounge

The Jets- Washington Square

New Orleans Juice- Zephyr

Thursday, February 14

Ember- Burts

Big John Bates & the Furies- ABG's

Jaka- Club Creation

Fistfull- Dead Goat

Jerry Joseph & Jackmormons-

Gallivan Center

Eli Stone, Dust for Life- Getty's

Sixshot, Gift Anon, Bad Apple-

Kilby Court

The Uninvited- Liquid Joe's

Osmond Brothers- Thanksgiving Pt

Bad Apple- Todd's

New Orleans Juice- Zephyr

Friday, February 15

Ineffect, This Life- Burts

Jerry Joseph & Jackmormons-

Club Creation

Insatiable- Dead Goat

Gerald Music, Medicine Circus-

Kilby Court

Supersuckers- Liquid Joe's

Simple People- NuSkin World of

Ice, Provo

Smash Mouth, Millhouse- Olympic

Medals Plaza

Flesh Peddler- Todd's

Bad Apple- Trasa

Wolfs- Urban Lounge

Ryan Shupe & Rubberband-

Washington Square

Alan Hertz, Eric Levy, Kai

Eckhardt, Garaj Mahal- Zephyr

Saturday, February 16

Armed & Dangerous- Dead Goat

13th Ave Band- Hog Wallow

Eiffel, Sean Neves, Pieces of Eight-

Kilby Court

Supersuckers- Liquid Joe's

Brooks & Dunn- Olympic

Medals Plaza

Ryan Shupe & Rubberband-

Soldier Summit, Park City

Nurse Sherry- Burts

SLUG Magazine Snowboard

Comp After Party- Todd's

Big Bang- Winterfest

It Came From Outer Space- X-Scape

Jerry Joseph & Jackmormons- Zephyr

Sunday, February 17

New Orleans Juice- Beatnik's

Lost at Last- Club Creation

DJ Pele- Club Manhattan

Lo-Fi Breakdown- Dead Goat

Maceo Parker- Harry O's

Smashy Smashy, Peet- Kilby Court

Royal Bliss- Liquid Joe's

Train- Olympic Medal Plaza

Sore Losers- Todd's

Audioflo- Urban Lounge

Missing Persons Dale Bozzio,

Gene Loves Jezebel- Winterfest

Mother Hips- Zephyr

Scorpion Bowl, Machine Fetich,

DJ Pele- Manhattan

Monday, February 18

Planet Smugglers- Burts

Lost at Last- Club Creation

Mark Hummel - Dead Goat

Ryan Shupe & Rubberband-

Deer Valley

Ryan Shupe & Rubberband-

Gallivan Center

New Orleans Juice- Harry O's

Elsewhere, Player Piano, Goodlife

Experience- Kilby Court

13th Ave Band- Olympic Village

Motorcycle Mayhem- Urban Lounge

Bellamy Brothers- Winterfest

Mother Hips- Zephyr

Tuesday, February 19

Bomb Scott Day- Burts

Harry Lee & Back Alley Blues

Band- Dead Goat

Mother Hips- Harry O's

San Pedro Circus, Sherlock, Gotta

Disaster- Kilby Court

Creed, Ryan Shupe &

Rubberband- Olympic Medals Plaza

Peter Breinholt, Nancy Hanson-

Olympic Village

Djate- Phat Tire Saloon

Washington Generals, Sore Losers,

Bad Apple, Peet- Todd's

Royal Bliss- Urban Lounge

Young Dubliners- Winterfest

Robert Earl Keen- Zephyr

Wednesday, February 20

Erosion- Burts

Against All Authority, Anti-Flag,

Pipedown, Thrice- Area 51

Zion Tribe- Dead Goat

Young Dubliners- Harry O's

Dismemberment Plan, Form of

Rocket, Tolchock Trio- Kilby Court

OM Trio- Lazy Moon

Mark Anthony, Millhouse, Ryan

Shupe & Rubberband- Olympic

Medals Plaza

Quadraphonic- Urban Lounge

Robert Earl Keen- Zephyr

Thursday, February 21

Endless Struggle- Burts

Rockin Rhinos- Dead Goat

Red Bennies, Form of Rocket,

Cronies- Kilby Court

Disco Drippers- Liquid Joe's

Djate- Port O Call

Ryan Shupe & Rubberband- Soldier

Summit, Park City
 Osmond Brothers- Thanksgiving Pt
 The Stove- Urban Lounge
 13th Ave Band- Washington Square
 Chris Duarte- Zephyr
 Friday, February 22
 Hot Rocks- Burts
 Lisa Marie & the Co-Dependents-
 Dead Goat
 Her Space Holiday, Gentry Densley-
 Kilby Court
 Disco Drippers- Liquid Joe's
 Osmond Brothers- Thanksgiving Pt
 Gerald Music- Todd's
 Stoned- Urban Lounge
 Coco Montoya- Zephyr Club
 Saturday, February 23
 Carolyn Wonderland & the Imperial
 Monkeys- Dead Goat
 Magstatic, Starmy- Kilby Court
 Disco Drippers- Liquid Joe's
 NSYNC- Olympic Medal Plaza
 Osmond Brothers-
 Thanksgiving Pt
 Corleones, Downers- Todd's
 Day Before the Last-
 Urban Lounge
 Coco Montoya- Zephyr Club
 Sunday, February 24
 Fetish Night: DJ Hellraver, Daniel
 Myer- Club Manhattan
 Nova Paradiso- Dead Goat
 Badapple- Hog Wallow
 The Letter E, Red Tape, V-Vast- Kilby Ct
 The Flys- Liquid Joe's
 NSYNC, Bon Jovi, Charlotte Church,
 Christina Aguilera, Harry Connick
 Jr.- Olympic Closing Ceremony,
 Rice-Eccles Stadium
 Martina McBride- Olympic Medal Plaza
 Peet, Red Tape- Todd's
 River Ranch Band- Governor's
 Olympic Reception, UofU Fine Arts
 Audioflo- Urban Lounge
 Monday, February 25
 Lady Bianca- Dead Goat
 Kyle Fisher, Owen- Kilby Court
 Agent Orange- Zephyr
 Tuesday, February 26
 Uptown Hustlers- Dead Goat
 Wednesday, February 27
 Al Fowl & The Shakes- Burts
 Zak Lee- Dead Goat
 Thursday, February 28
 Stoned- Dead Goat
 Vertical Skinni- Getty's
 Insta- Kilby Court
 Funce Face, Buckettooth-
 Urban Lounge
 Friday, March 1
 Boomshaka- Club Creation
 Mofro- Zephyr
 Saturday, March 2
 Boomshaka- ABG's
 Sunday, March 3
 Boomshaka- Zephyr
 Monday, March 4
 SnoCore IcicleBall: Blackalicious, Karl
 Denson's Tiny Universe, Ozomatli,
 Soundtribe Sector 9- Harry O's
 311, Hoobastank- McKay Events Center
 Tuesday, March 5
 Pick up the new SLUG-
 Anyplace Cool!

Usually the Gallery Stroll is the third Friday of the month, but for February it's the whole month! Are you craving new exciting local underground art? Well the oasis is here. You can stroll morning, noon and night with artists you know and the new break through artists of tomorrow. I always say "art is everywhere," well this month, it really is!

WITH MARIAH MANN

displaying his mixed media constructions from the 22nd through the 27th with an opening reception on the night of the 22nd and the 23rd from 6-9pm.

Teresa Flowers
 Studio/Gallery, 353 West 200
 South Studio #407

Teresa Flowers is a well known local photographer with shows at the Art Center and The Utah Arts Festival, just to mention a few. For a special time only she will open her door to the public during the Olympics. She will be open Fridays for the month of February from 6pm to 9pm, but if you can't catch her at those times you can call for an appointment at 533-8744 or checkout her website at www.tereflower.com

Holtz Gallery,
www.holtzgallery.com

Holtz is a fairly new online gallery, each month an artist is featured and remains on the website for a whole year. These artists are new, mostly unknown, but all incredibly talented. In previous months they have featured local artists STU, Tim Wilson, Joe C. Hood and Olin. This month the featured artist is Patsy Stanley. She works with acrylic on backed poster board and rapidograph markers or rubber pastels and watercolor paper. A very talented artist, the Holtz Gallery is her first public show! You have to check this website out!

Trasa Urban Art Collective, 741 South 400 West

Trasa is a great new addition to our gallery community, showcasing local emerging artists. They have planned to display thirty plus artists from the 7th of February through the 24th. During that time, they will also have different performance art pieces, starting with the Kingston Welfare Rights Union.

There is so much going on in the art world for the month of February. As always this is not a complete list, merely my suggestions. The Cultural Olympiad Art Magazine can be found at Olympic art venues and details more of the official "Art Shows" for the Olympics. I personally don't have time to make it to Springville but I wish them all the best. If you know of any upcoming art shows please email me at mariahm@worldstrides.com

SUPPORT LOCAL ART!

GALLERY STROLL

WITH MARIAH MANN

acoustic music. This all takes place February 7th from 8pm until the prizes are gone. Brought to you in part by Hokey Productions.

Spy Hop Productions normally located at 353 West Pierpont Ave #200b, but for the Olympics this organization will be located in the multi-media tent in Washington Square

Several activities and displays will take place in this tent. First, a group of 12 high school age students will use this tent as their headquarters for their Olympic documentary "Coming to America" to be completed in April. Tent visitors will also have a chance to have their photograph taken and a customized postcard made to be sent via the internet anywhere in the world. A photo-mosaic display composed of thousands of children's portraits will be made into a mosaic image. When finished at the end of the games there will be more than 10,000 photo images in the mosaic photo. Six Utah artists have been invited to display in the tent.

The general public will be able to view this Olympic themed work and will be available for purchase. Also included in the activities will be a show of unique graffiti art and media sculptures, and proactive displays discussing media literacy and the "digital divide" in our society.

Walk of Shame Studio, 351 West Pierpont Ave

Walk of Shame is a collaborative project of Erik Delphenich, Derek Mellus and Alex Ferguson. Through the last year, they have to bring art to the people and new artists out in the public. This month it's about their art. From February 8th through the 13th, Alex Ferguson will be showing his latest pieces entitled "Going Hoarse" Horses, horses and more horses. An opening reception will be held the night of the 8th and the 9th from 6-9pm. Erik Delphenich will be displaying his talents as a photographer for the week of the 15th through the 20th with an opening reception on the night of the 15th and the 16th again from 6-9pm. Derek Mellus will be

KILBY COURT CALENDAR

FEBRUARY

01-	PEEP SHOW • t.b.a.	11-	Zero to Hero My Density PEEP SHOW	20-	DISMEMBERMENT PLAN Form of Rocket Tolchock Trio PEEP SHOW
02-	the Downers Blue Hour PEEP SHOW	12-	Blackcat show with: ANN BERRETTA t.b.a.	21-	Red Bennies Form of Rocket the Chronies PEEP SHOW
03-	Jazz Night with: Gentry Densley Ensemble Daniel Day & Truth Folz Ensemble	13-	Code of Conduct I.O.	22-	HER SPACE HOLIDAY Gentry Densley t.b.a.
04-	PEEP SHOW t.b.a.	14-	PEEP SHOW Sixshot Gift Anon Bad Apple PEEP SHOW	23-	PEEP SHOW Magstatic Starmy t.b.a.
05-	Brilliant Stereo Mob St. Ryans Lament t.b.a.	15-	Gerald Music Medicine Circus t.b.a.	24-	PEEP SHOW THE LETTER E (ex-June of 44) Red Tape V-vast
06-	PEEP SHOW Day of Less t.b.a.	16-	PEEP SHOW EIFFEL Sean Neeves Pieces of Eight PEEP SHOW	25-	KYLE FISHER (of Rainier Maria) OWEN (ex-Joan of Arc, the Owls) Blue Hour PEEP SHOW
07-	Sherlock the Items PEEP SHOW	17-	Smashy Smashy Peete t.b.a.	26-	PEEP SHOW t.b.a.
08-	Blackcat show with: BLACKCAT MUSIC (Lookout Records) Teen Tragedies	18-	PEEP SHOW Elsewhere Player Piano Goodlife Experience	27-	PEEP SHOW t.b.a.
09-	PEEP SHOW the Crashers t.b.a.	19-	SAN PEDRO CIRCUS Sherlock Gotta Disaster PEEP SHOW	28-	INSTA t.b.a.
10-	PEEP SHOW Optimus Prime t.b.a.				PEEP SHOW
	PEEP SHOW				



Kilby Court Gallery is a venue located at 741 South 330 West in SLC. Call (801)320-9887 for show info.



*PEEP SHOW is a Saint Jaynes Troupe production featuring Art, Live Performers and Poetry.

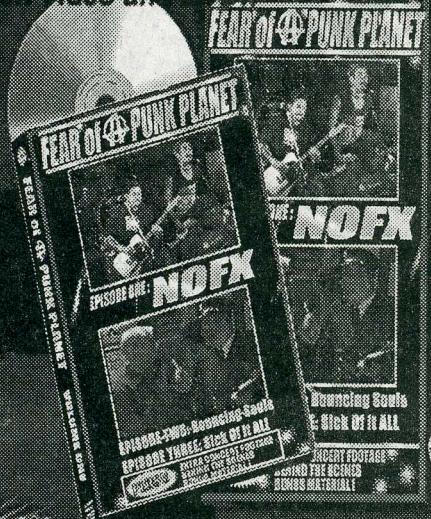
Coming in March:
Bardo Pond... Pinback... Hot Rod Circuit...
John Vandenberg... Sarah Shannon (of Velocity
Girl)... Seldom... Rye Coalition... Further
Seems Forever...

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Episode Three - **"Sick Of It All"**
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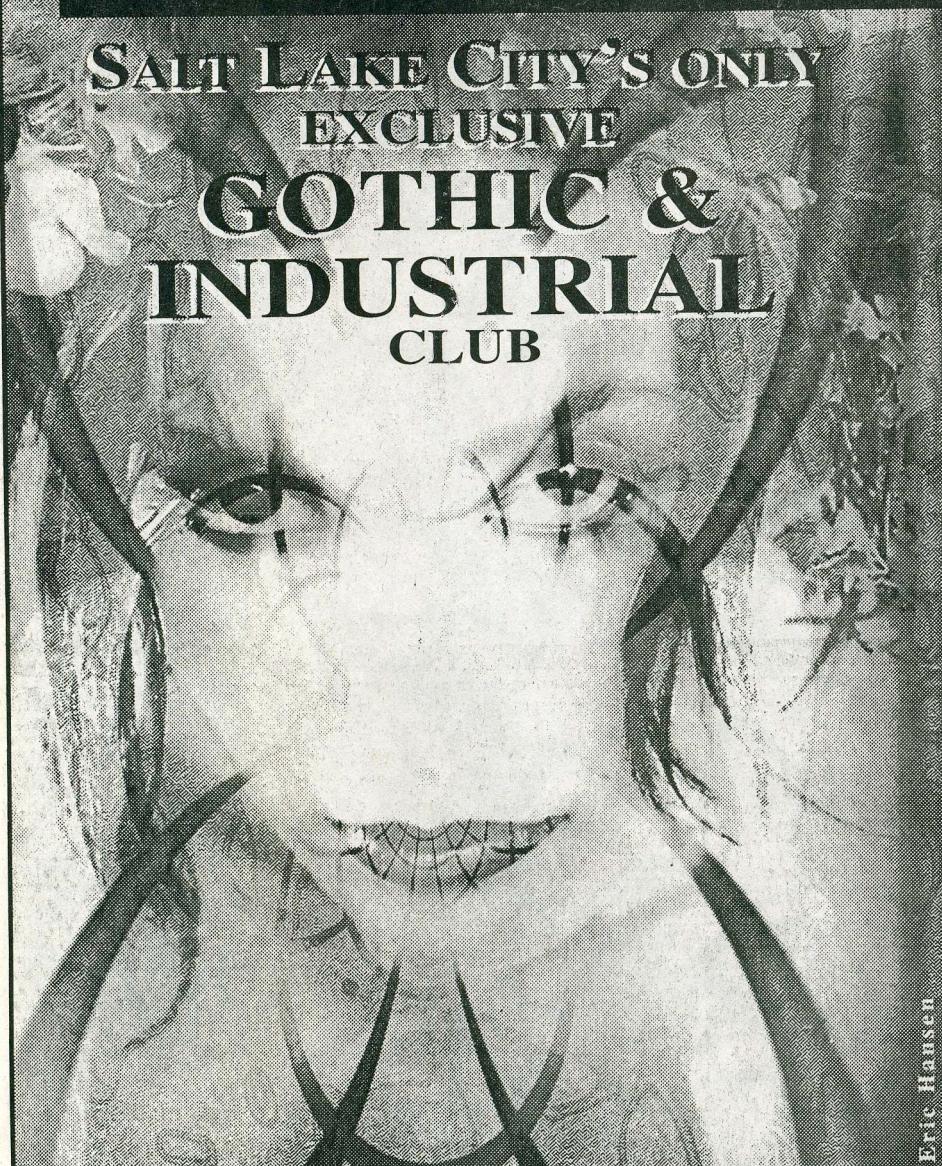
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THURSDAY

GOTHIC UPSTAIRS:

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INDUSTRIAL DOWNSTAIRS:

DJ Reverend 23 &

*The Exploding Plastic
Wookie Experience*

FRIDAY

INDUSTRIAL UPSTAIRS:

DJ Reverend 23 &

DJ Unit:1-amy-7

GOTHIC DOWNSTAIRS:

DJ Evil K & DJ Jacob

SATURDAY

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MITCH NELSON

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